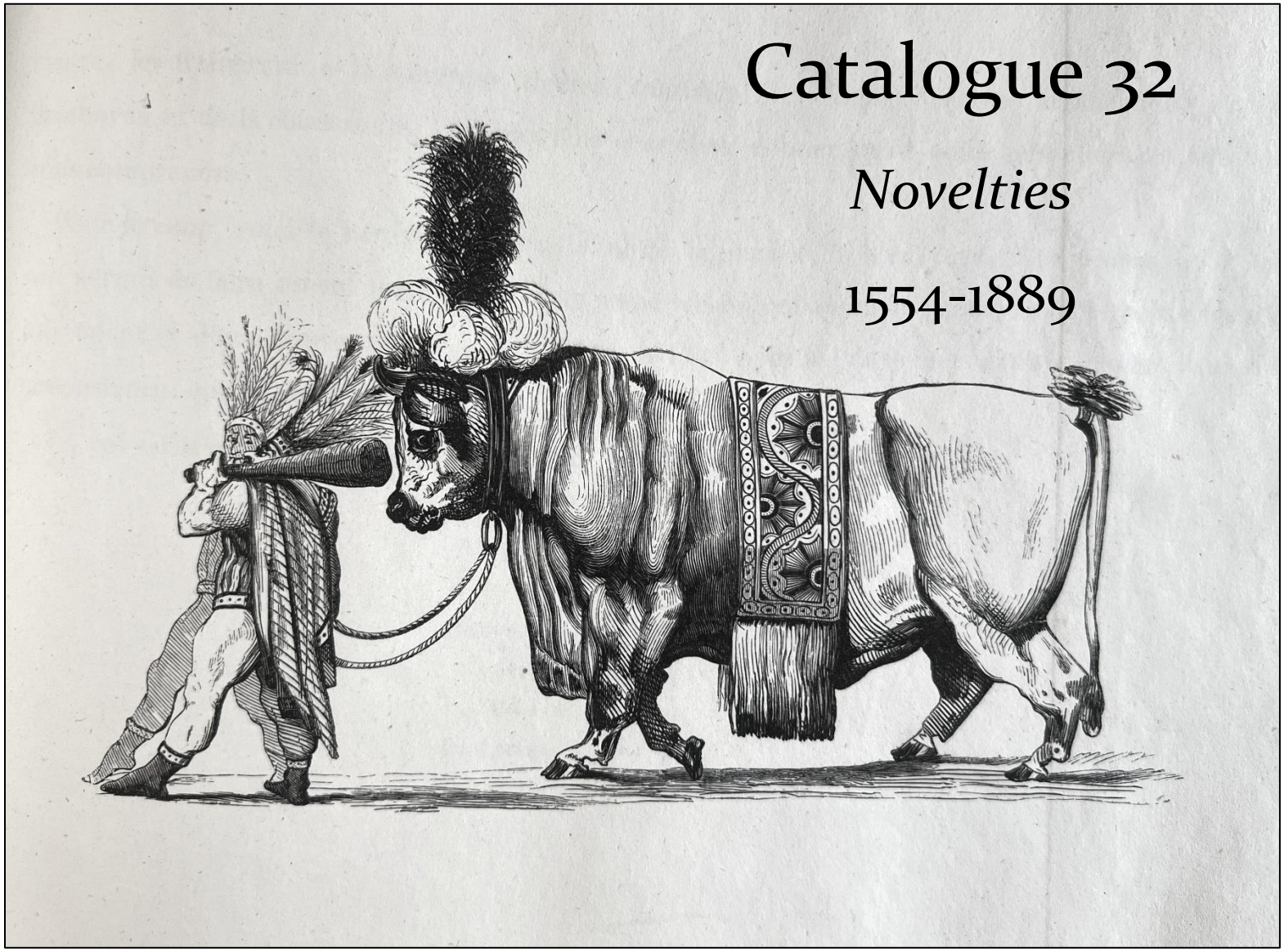
♦ MUSINSKY RARE BOOKS ♦



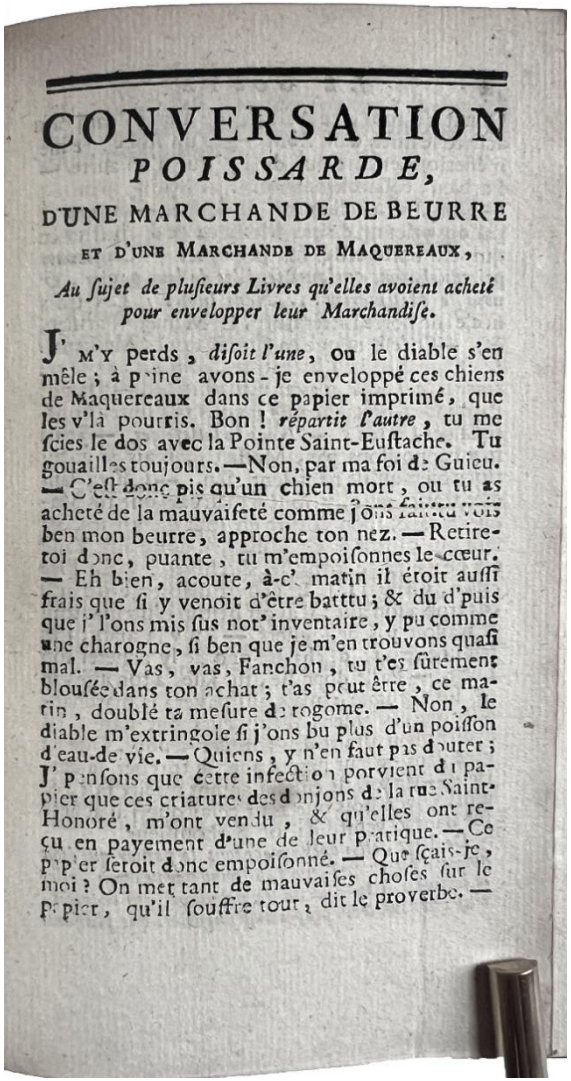
No. 5

www.musinskyrarebooks.com
+ 1 212 579-2099
nina@musinskyrarebooks.com

1) ARGOT — [CAILLEAU, André-Charles]. *Le gouté des Porcherons, ou Discours Comiques des Halles et des Ports, Nouvelle Edition, augmentée des Citrons de Javotte, Histoire de Carnaval*. [Paris:] "De l'imprimerie de Madame Angueule, Blanchisseuse de gros Linge, à la Grenouillère" [i.e., Cailleau], [1759/60?]

12mo (163 x 95 mm). 48 pages. A fine copy (a few letters faintly printed due to uneven presswork.) 20th-century retrospective hard-grain citron morocco, single gilt panel to covers, smooth spine with gold-tooled flowers and red onlaid petals, red morocco gilt lettering piece. *Provenance*: Jean Stern, bookplate. $1,600

First (?) edition of a facétie by a popular writer and printer-publisher, reproducing the grammatically creative and colorfully insult-ridden argot of the Parisian working classes. In the first part, an anonymous young gentleman and his friends visit a neighborhood of ill repute: the Porcherons, a hamlet, at the time northeast of Paris (now the 9th arrondissement), filled with cabarets, pimps, prostitutes, thieves, bawdiness and brawls. The volleys of epithets exchanged by the participants in several typical incidents are recorded verbatim by the amused narrator in a series of casually linked anecdotes and rhyming litanies. A racy dialogue between a woman of casual morals and one of her many "suitors," a fight between fishwives, and various jokes conclude the small volume. At the end is a publisher's list of other *brochures* (pamphlets) of the same type, sold by Cailleau.



CONVERSATION
POISSARDE,
D'UNE MARCHANDE DE BEURRE
ET D'UNE MARCHANDE DE MAQUEREAUX,
Au ſujet de pluſieurs Livres qu'elles avoient acheté pour envelopper leur Marchandiſe.

J' M'Y perds, *diſoit l'une*, ou le diable s'en mêle; à p ine avons-je enveloppé ces chiens de Maquereaux dans ce papier imprimé, que les v'là pourris. Bon! *répartit l'autre*, tu me ſcies le dos avec la Pointe Saint-Euſtache. Tu gouailles toujours.—Non, par ma foi de Guieu. — C'eſt donc pis qu'un chien mort, ou tu as acheté de la mauvaiſeté comme j'ons fait tu vois ben mon beurre, approche ton nez. — Retire-toi donc, puante, tu m'empoiſonnes le cœur. — Eh bien, acoute, à-c' matin il étoit auſſi frais que ſi y venoit d'être batttu; & du d'puis que j'l'ons mis ſus not' inventaire, y pu comme une charogne, ſi ben que je m'en trouvons quaſi mal. — Vas, vas, Fanchon, tu t'es ſûrement blouſée dans ton achat; t'as peut être, ce matin, doublé ta meſure de rogome. — Non, le diable m'extringole ſi j'ons bu plus d'un poiſſon d'eau-de-vie. — Quiens, y n'en faut pas douter; J' penſons que cette infection porvient du papier que ces criatures des donjons de la rue Saint-Honoré, m'ont vendu, & qu'elles ont reçu en payement d'une de leur pratique. — Ce papier ſeroit donc empoiſonné. — Que ſçais-je, moi? On met tant de mauvaiſes choſes ſur le papier, qu'il ſouffre tout, dit le proverbe. —

These stories and dialogues are a hook for the real subject of the little book: language. The slang referred to as *poissard* in French, from its original association with female fishmongers (known as poissardes, from poisson), a term extended to all the market-women of the Halles in Paris, was a subject of fascination to literary types. Although light-hearted, such collections are precious for their preservation of 18th-century popular language.

This appears to be the second edition of the *Gouté des Porcherons*: another edition was published at around the same time, with the same imprint but largely different contents, following the initial "Goûter."

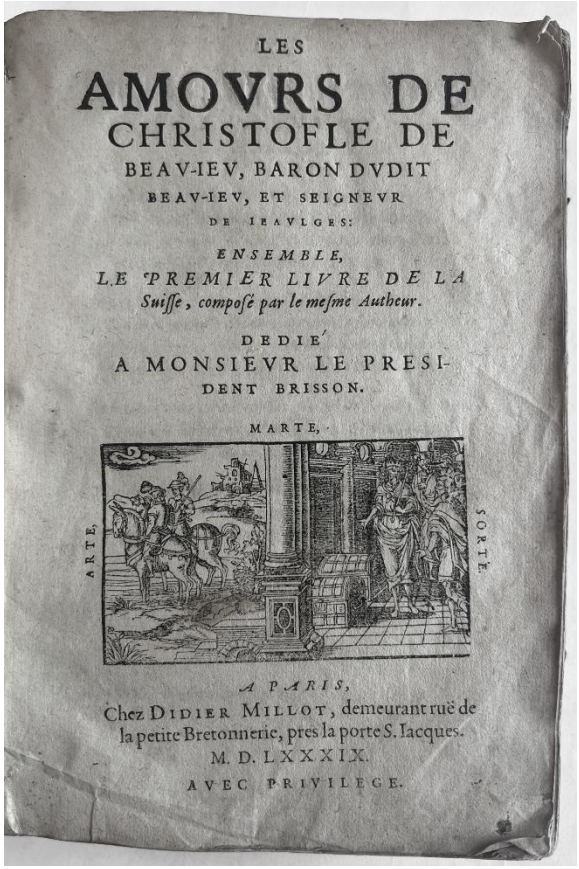
I locate one N. American institutional copy of this edition (Thomas Fisher Library) and one of the other edition (Newberry). Cf. Barbier II: 548; cf. C. Nisard, *Étude sur le langage populaire ou patois de Paris et de sa banlieue* (1872), pp. 413-14 (both citing the other edition).

2) BEAUJEU, Christophe de. *Les Amours … Ensemble, le premier livre de la Suisse, composé par le mesme Autheur*. Paris: Didier Millot, 1589.

4to (217 x 150 mm). 288 leaves (leaves 34 and 211 misfoliated). 2 parts, separately titled but continuously foliated. Woodcut vignettes on titles, that of the general title framed in the letterpress device "Arte, Marte, Sarte," woodcut and typographic headpieces, woodcut initials. (Scattered discoloration, fols. GG2 and quire XX heavily browned.) Contemporary vellum, flat spine, four laced-in sewing supports, remnants of two thong fore-edge ties, no pastedowns, two flyleaves at front and back (frayed). *Provenance*: contemporary ownership inscription on front flyleaf, *Je cognois pour mon Maistre et legitime possesseur Me Toussainct [?…] Michel Bachelier de philosophie. de Bourges*; repeated early signature "*Boullart*"; repeated paraph under the first dedicatory sonnet, which is signed "A.D.L.," marginal comments in verse in same hand(?) on f. 158 (*Amour de femme Ami[?} de / chien tout ne vault rien* / …); other early paraphs and pen trials on inner & outer covers and flyleaves; later inscription on upper cover, *Michel Clerc au presidial dorléans En l'année 1672*; Jean Bourdel (1890-1971), loosely inserted book-label. $4,000

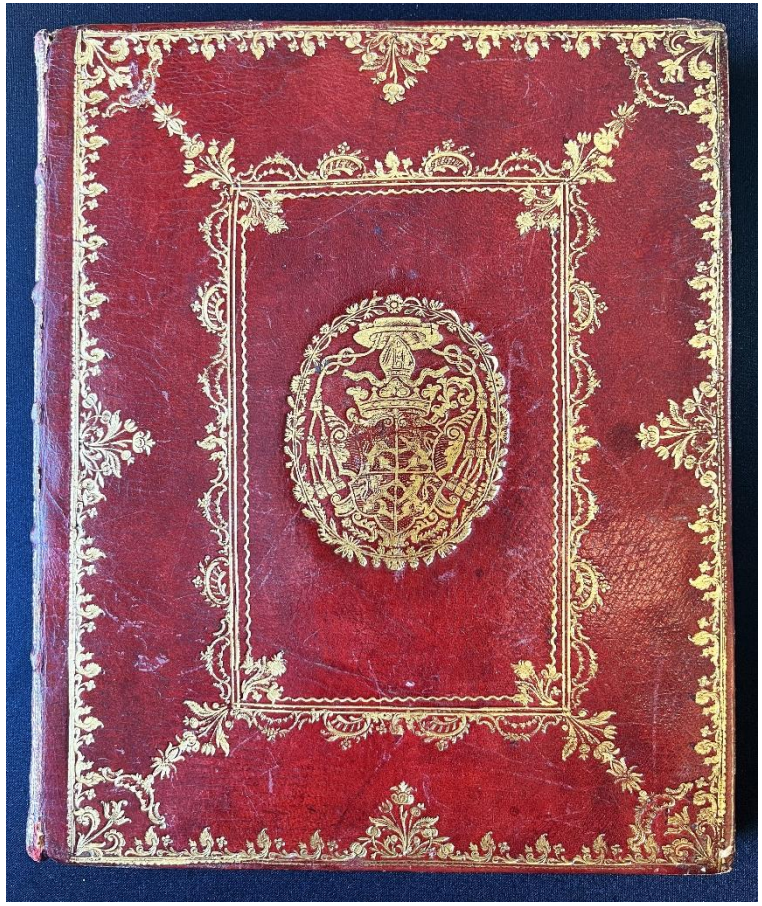
ONLY EDITION OF a rare collection of 16th-century love poetry, with a little-known epic poem on Switzerland.

The poetic skills of this aristocratic descendant of the ancient Beaujolais family of Beaujeu were not of the first rank, but the collection is of interest for its historical and anthropological details. Beaujeu (ca. 1552-ca. 1635) fought in the wars of religion, serving under Henri III, until he was exiled for reasons unknown, spending a decade in Switzerland and Italy, diverting himself with "the muse" and women. His elegies, odes, stanzas, what he himself called a "torrent" of sonnets, quatrains, motets, epitaphs, songs, and prose poems (love letters) are above all remarkable for their "deplorable abundance," in the dry assessment of Viollet Le Duc.


LES
AMOVRS DE
CHRISTOFLE DE
BEAV-IEV, BARON DVDIT
BEAV-IEV, ET SEIGNEVR
DE IRAVLGES:
ENSEMBLE,
LE PREMIER LIVRE DE LA
Suiſſe, compoſé par le meſme Autheur.
DEDIE'
A MONSIEVR LE PRESI-
DENT BRISSON.
MARTE,
ARTE.
SORTE.
A PARIS,
Chez DIDIER MILLOT, demeurant ruë de
la petite Bretonnerie, pres la porte S. Iacques.
M. D. LXXXIX.
AVEC PRIVILEGE.

The shorter second part contains the "first book of the Swiss," all that was published of twelve projected books, according to the author's note to the reader. In it the poet explains that his years of exile in Switzerland revealed to him a country very different from the hellhole rumored by his ignorant French compatriots. He praises the upright hospitable Swiss, the stability and rationality of their government, and of course the beauty of the Swiss landscapes (in summer). This introduction to what was to be a vast poetic survey of Swiss history includes a dramatic version of the William Tell story.

An unrestored copy, completely *dans son jus*. OCLC and USTC list 7 or 8 copies, of which none in America, the UK, or Switzerland. USTC 29276; Brunet I: 716; Picot / Rothschild IV: 2942; Viollet le Duc, *Catalogue des livres composant la Bibliothèque Poétique* (1843), pp. 299-300.



3) BOHEMIAN LITURGICAL CALENDAR. *Directorium cathedrali ecclesiae Litomericensi ad S. Stephanum proto-martyrem proprium, Authoritate et Mandato .... Emmmanuelis Ernesti ... de Waldstein Episcopi Litomericensis*. Prague: Joannes Carolus Hraba, 1777.

4to (238 x 192 mm). [84] pages. Interleaved. Woodcut head- and tail-pieces and typographic ornaments. Contemporary Bohemian gold-tooled red morocco, covers with double decorative borders including drawer handle and flower tools, the two borders linked at the corners by flower tools, at center the gold-blocked arms of Count Emmanuel Ernst von Waldstein, Bishop of Litoměřice, within a wreath, spine gold-tooled in six compartments, Hernnhuter(?) pastepaper endleaves with a recessed saltire design of floral bands on a purple-gray ground, at center of each compartment a wreath-like ornament in green with a red center, gilt edges (extremities worn, covers a bit scratched, endpapers faded at outer edges). *Provenance*: Emmanuel Ernst von Waldstein, Imperial Count, Bishop of Litoměřice (1716-1789), supralibros; early inscription on title, *Unica spes nostra Deus est*; William A. Foyle (1885-1963), bookplate (sold Christie's London, 11 July 2000, part lot 142). $3,900

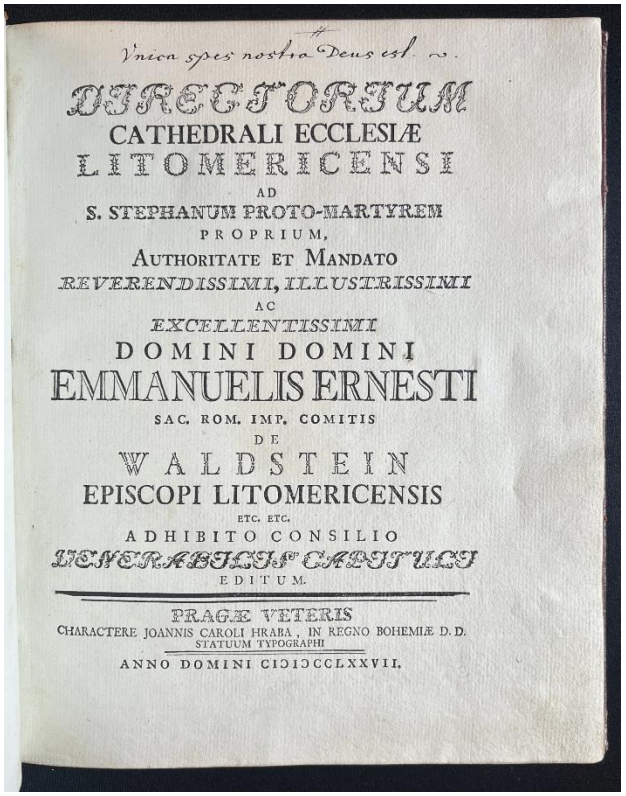
This interleaved volume of the annual guide to daily liturgy of the cathedral of Litoměřice or Leitmeritz, a town on the river Elbe, halfway between Dresden and Prague, and the seat of the eponymous diocese, belonged to the Bishop under whose authority it was issued.

The *Directorium* (or *Ordo recitandi*, or *Calendarium*) was printed each year for the use of all the clergy in a diocese. "It consists simply of a calendar for the year, in which there are printed against each day concise directions concerning the Office and Mass to be said on that day. The calendar is usually provided with some indication of fast days, special indulgences, days of devotion, and other items of information which it may be convenient for the clergy to be reminded of as they occur. This Ordo is issued with the authority of the bishop or bishops concerned, and is binding upon the clergy under their jurisdiction" (*Catholic Encyclopedia*).

Following the calendar are several sections of an *Ordo missarum* listing a total of 43 deceased local individuals for whom private Masses are to be held, their frequency evidently depending on how much their families had paid. The volume concludes with the *Ordo processionis*, for processions to be held either at the

public's request or in times of drought, when rain is sought (apparently a frequent occurrence!).

Emmanuel Ernst von Waldstein, a member of the prominent Bohemian noble family, served as auxiliary bishop of Prague before becoming the 6th Bishop of Litoměřice in 1759. In line with the enlightened domestic policies of Holy Roman Emperor Joseph II, Waldstein was a patron of the arts and sciences who


Vnica spes nostra Deus est.

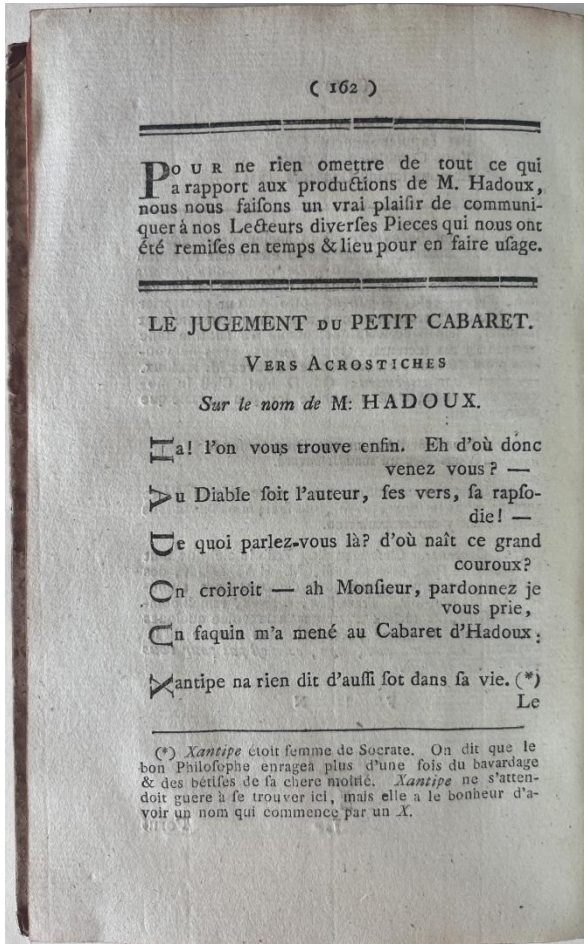
DIRECTORIUM
CATHEDRALI ECCLESIÆ
LITOMERICENSI
AD
S. STEPHANUM PROTO-MARTYREM
PROPRIUM,
AUTHORITATE ET MANDATO
REVERENDISSIMI, ILLUSTRISSIMI
AC
EXCELLENTISSIMI
DOMINI DOMINI
EMMANUELIS ERNESTI
SAC. ROM. IMP. COMITIS
DE
WALDSTEIN
EPISCOPI LITOMERICENSIS
ETC. ETC.
ADHIBITO CONSILIO
VENERABILIS CAPITULI
EDITUM.

PRAGÆ VETERIS
CHARACTERE JOANNIS CAROLI HRABA, IN REGNO BOHEMIÆ D. D.
STATUUM TYPOGRAPHI
ANNO DOMINI CIↃIↃCCLXXVII.

promoted education among the clergy, scholarship and culture. He formed his own private library and numismatic collection, both still preserved, and is remembered for his tolerance.

The distinctive pastepaper endleaves of this volume were probably produced by the Moravian nuns of the convent of Herrnhut, a town at the eastern edge of Saxony, due east of Dresden (and 93 km northeast of Litoměřice). From about 1765 to 1824 these sisters produced delightful pastepapers (*Kleisterpapier*), using dyes from discarded textiles, which they decorated with their fingers, with small wooden stamps to produce a negative or white design, and/or with small wheeled rolls. The criss-crossing decorative bands of this example were apparently produced by repeated rectangular woodblocks or short rolls. "The creativity of these papers, their variety and artistic quality were immediately appreciated…. Sold by traveling peddlers, they rapidly penetrated all the regions of Germany and neighboring countries. These papers are today considered among the most accomplished of all pastepapers" (Kopylov, trans.).

I locate no other copies of this *Directorium*. On the paper, see: Christiane Kopylov, *Papiers Dorés d'Allemagne* (2012), p. 26 and nos. 182-185; Haemmerle, *Buntpapier* (1977), pp. 139-144; Heijbroek & Greven, *Sierpapier* (1994), pp. 30-32.



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POUR ne rien omettre de tout ce qui a rapport aux productions de M. Hadoux, nous nous faiſons un vrai plaiſir de communiquer à nos Lecteurs diverſes Pieces qui nous ont été remiſes en temps & lieu pour en faire uſage.

LE JUGEMENT DU PETIT CABARET.

VERS ACROSTICHES

Sur le nom de M. HADOUX.

HA! l'on vous trouve enfin. Eh d'où donc venez vous? —
AU Diable ſoit l'auteur, ſes vers, ſa rapſodie! —
DE quoi parlez-vous là? d'où naît ce grand couroux?
ON croiroit — ah Monſieur, pardonnez je vous prie,
UN faquin m'a mené au Cabaret d'Hadoux.

XANTIPE na rien dit d'auſſi ſot dans ſa vie. (*) Le

(*) *Xantipe* étoit femme de Socrate. On dit que le bon Philoſophe enragea plus d'une fois du bavardage & des bêtiſes de ſa chere moitié. *Xantipe* ne s'attendoit guere à ſe trouver ici, mais elle a le bonheur d'avoir un nom qui commence par un *X*.

4) [BRAHAIN DUCANGE, Pierre Auguste], pseudonym "André Rhiba d'Acunenga." *Les oeuvres du Sieur Hadoux, commentées expliquées et rendues intelligibles.* "A Criticopolis" [i.e., Holland], s.n., "L'an des Muses 10101" [1783].

8vo (195 x 116 mm). 187 pages. Type-ornament tailpieces and dividers. Contemporary mottled quarter calf, smooth spine gold-tooled and with green morocco lettering piece, edges stained red (joints restored, corners bumped). $3,800

Only Edition of a surreal literary spoof, mocking erudition and critical apparatuses. Under the anagram André Rhiba d'Acunenga, the author presents the idiosyncratically spelled "Euvres" of the fictional author Hadoux (printed in Criticopolis or the "city of critics") in an elaborate scaffolding of tongue-in-cheek commentary. Opening with a "Prefaciuncule," the long preliminary material includes a snappy verse epistle to the author, a verbal portrait, also in verse, of the same (preceded by an Avis "essenciel" explaining why the "poetic brush" is preferable to an engraving), several more forewords and epistles, and a title-page facsimile. Each of these paratextual elements has its own footnoted commentary.

The two plays of Sir Hadoux, *The Green Dragon* and *The Little Cabaret*, which the preliminaries promised NOT to include, mainly provide an excuse for extravagantly laudatory afterwords ("Molière had nothing on *le Sieur* Hadoux"…) and droll footnotes filled with pseudo-erudite and/or punning remarks on word choice and etymology, fictional biographical details, and chatty digressions. The edition concludes with Hadoux's minor works (under the crudely punning title *Chansons ou Chancons*) and more satirical annotations. The "editor" alludes throughout to typographical details of the edition itself, which makes use of a variety of fonts and typographical devices, including an acrostic with letters printed sideways.

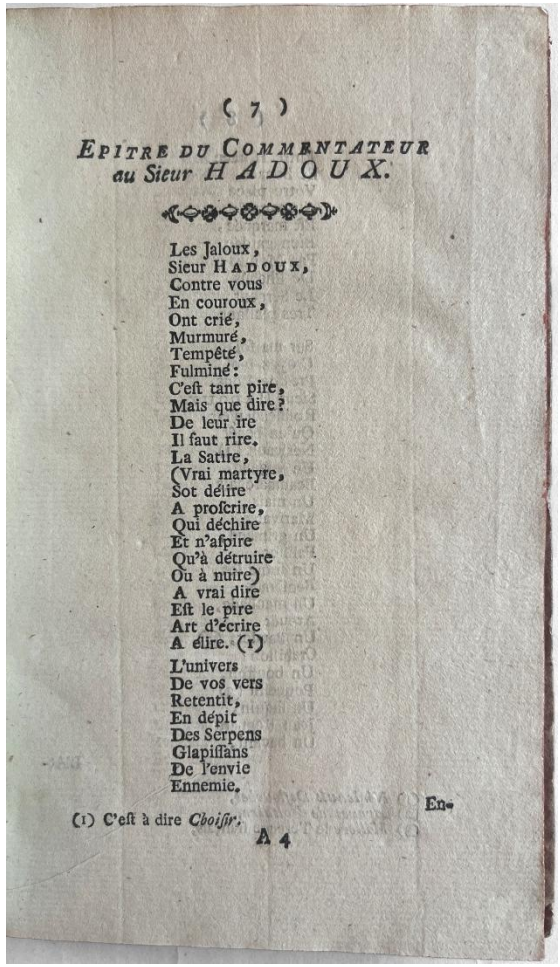
The true author, Brahain Ducange, was a Dutch-French journalist and evidently talented international secret agent. Early in his career he lived in the Hague and Leiden, wrote for the Leiden *Gazette* (the most important international news source of the time), and later published his own short-lived political periodical there, *Le Batave, ou le Sans-Culotte* (1793-1794). His involvement in revolutionary politics allegedly included a collaboration with Robespierre's police during the Terror, and he is said to have worked as an operative in the Batavian coup d'état

in 1798. The Wikipedia entry, relying on a biography of the Dutch general Herman Willem Daendels, portrays Brahain Ducange as a conman who betrayed confidences, tricked ambassadors, and swindled his way from the Netherlands through France, Spain, Germany and Austria. Between stays in prison he worked for various embassies. Michaud, editor of the *Nouvelle Biographie Générale*, wrote that he knew Ducange personally, and that he had "the reserved and polite demeanor of a former diplomat" (NBG 12:377, note to entry on Ducange's son, the writer Victor Henri Joseph Brahain Ducange). Toward the end of his mysterious life Ducange was forced to fall back on his literary talents, as a copywriter and editor for the children's book publisher Alexis Eymery.

The edition was probably printed in the Netherlands. The signatures on five of the eight leaves in the quires, use of catchwords on each page, and page numbers enclosed in parentheses are all practices associated with Dutch books (cf. Sayce, *Compositorial practices*).

I locate no American institutional copies of this unusual satire, which evokes Sterne as well as Borges (7 copies located: Royal Library of the Netherlands, Gemeentearchief, BnF (2 copies), Bordeaux Municipal Library, Augsburg, British Library).

Short-Title Catalogue Netherlands 24060494; Quérard, *Superchéries littéraires* IV: 109, 6511; Lacroix, ed., *Bibliothèque dramatique de Monsieur de Soleinne* II: 194, no. 2296; Conlon, *Siècle des Lumières* 83: 1019; Weller, *Die falschen und fingierten Druckorte* II: 221.



(7)

EPITRE DU COMMENTATEUR
au Sieur HADOUX.

Les Jaloux,
Sieur HADOUX,
Contre vous
En couroux,
Ont crié,
Murmuré,
Tempêté,
Fulminé:
C'eſt tant pire,
Mais que dire?
De leur ire
Il faut rire.
La Satire,
(Vrai martyre,
Sot délire
A proſcrire,
Qui déchire
Et n'aſpire
Qu'à détruire
Ou à nuire)
A vrai dire
Eſt le pire
Art d'écrire
A élire. (1)
L'univers
De vos vers
Retentit,
En dépit
Des Serpens
Glapiſſans
De l'envie
Ennemie.

(1) C'eſt à dire *Choiſir*.

En-

A 4

5) CARNIVAL — PORRET, Henri-Désiré (wood engraver). *Le Carnaval et Marché Burlesque du Boeuf Gras à Paris*. Paris: (Schneider & Langrand for) Charles Warré / chez tous les marchands de nouveautés, [1843].

Oblong 4to (175 x 262 mm). Collation: 1-10⁴ (fol. 10/4 blank), 75, [7] pages, the pagination including 20 leaves of wood-engravings, of which 2 folding plates (counted as 4 pages); all but the fold-outs included in the collation; the wood engravings by Henri-Désiré Porret after Achille Giroux and Ernest Seigneurgens. (Light foxing to upper margin of title, a couple of tiny marginal chips, else fine.) Late 19th-or early 20th-century half red straight-grained morocco, gilt fillet borders, spine densely gold-tooled in compartments, each with a tiny onlaid dark green morocco lozenge, title gilt in second compartment (bound by Stroobants); preserving original tan printed wrappers, upper wrapper with title and lithographic vignette (3 riders on a horse). *Provenance*: Victor Mercier, art nouveau bookplate, collation note dated 26 Feb. 1911 (his collection sold Paris, April-June 1937). $4,000

This LITTLE-KNOWN MASTERPIECE OF ROMANTIC-ERA WOOD-ENGRAVING is the only edition of a satirical description of the traditional Paris Carnival festival known as the march of the fattened bull, or *Boeuf Gras*. THE QUALITY OF PORRET'S WOOD ENGRAVINGS RANKS THIS VERY RARE BOOK WITH THE PRODUCTIONS OF DAUMIER, GAVARNI AND TONY JOHANNOT.

The Boeuf Gras procession, whose roots are ancient (and have been long debated), was traditionally held by the butchers of Paris, who paraded one or more decorated fattened bulls through the streets, disguised as heralds, victims and sacrificers, some sporting their conceptions of Native American headdresses and weapons or Turkish costumes, and others dressed as French and foreign monarchs or officials. A musical band led the procession, and there was much dancing and drinking. At the conclusion of the rowdy parade, which drew enormous crowds, the bulls were traditionally killed and the meat sold to the public. Forbidden during the Revolution, this hugely popular event was resurrected in 1806 and was held almost yearly until 1871.

An unidentified writer (described on the title as a philosophy professor from the Academy of Yvetot) penned the present text, a blow-by-blow description of the procession. Filled with digressions, dialogues, poems, and word-play, the many contemporary references of this comic text mock politicians, civil servants, plays, journals, other illustrators, fashions, and various real and fictional Parisian characters (including those of the wildly successful satirical play *Robert Macaire*). An entire page of ellipses, footnoted "the wittiest page of this album," precedes the conclusion, on the following page, whose words are enclosed in fillets in the shape of a wine glass.

But the text serves above all to accompany the illustrations. Opening with neatly helmeted soldiers astride prancing horses, the wood-engravings, centered within large white margins, move

through the procession both spatially and temporally, as the parade gradually degrades into fights and chaos. The folding plates portray the motley band of musicians and a horse-drawn float with skinny Father Time. A fat and somber bull, led by two muscular club-carrying grooms, appears alone on a page. One of the last illustrations shows the surging crowd of onlookers, blowing noisemakers and trampling each other in their haste to see the fun, and fading into a long trail of people that snakes up the page. The artists' drawings, showing the propulsion of the parade and the internal squabbles of its participants, are beautifully rendered by the now largely forgotten Porret. Called by Beraldi "one of the most famous names of French wood-engraving in the 19th century, and perhaps even the best-known name and the most highly esteemed by bibliophiles!" (*Graveurs* XI: 24), Porret received barely a mention, and then only as one in a list of top engravers, in Ray's *Art of the French Illustrated Book* (v. II: 248). That he was a selling point is evident from the prominence given his name on the titles. (The wrapper title differs slightly from the title-page: the imprint names the publisher Warée and supplies Giroux's first name. I have seen another copy with a variant wrapper, differently illustrated.)

[NB: Racist caricatures] Many of the disguises include feathered headgear à la Native American, and a couple of masked characters are caricatures of Black Africans; another mask is that of an Arab or Turk. Ignorance and otherization of foreign peoples were inherent in European "civilization" at this time, and the carnival concept of the world turned upside down included racist tropes. The tacitly implied superiority of the men and women here disguised as so-called "savages" is in fact mocked (along with everything else) by the author of the text.

I locate one North American institutional copy, at Toronto. Not in the Gordon Ray collection at the Morgan Library.

Sander, *Die illustrierten französischen Bücher des 19. Jahrhunderts* 140; Vicaire, *Manuel*, II: 116; Beraldi, *Les Graveurs du XIXe Siècle* 11: 29 (variant title: "Texte par deux gants blancs"). See also cover illustration.

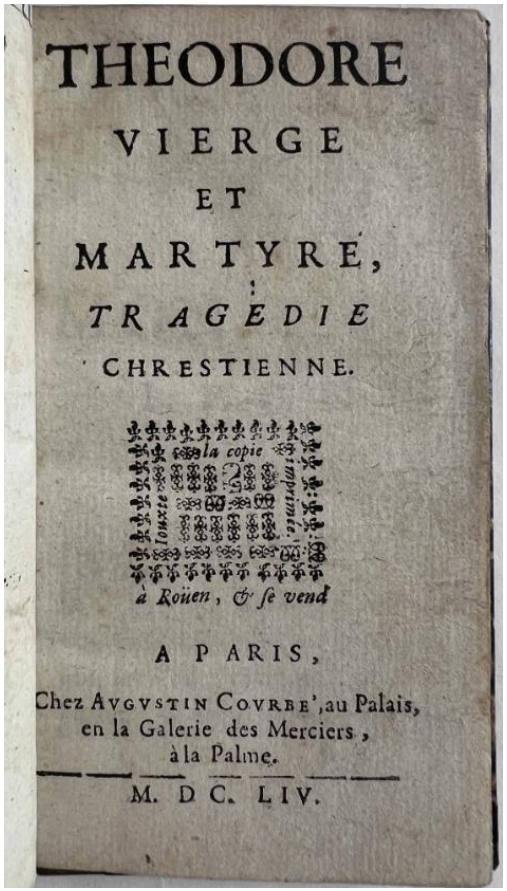
6) CORNEILLE, Pierre (1606-1684). *Théodore Vierge et Martyre, Tragédie chrestienne*. "Jouxte la copie imprimée à Rouen, et se vend à Paris: chez Augustin Courbé" [i.e., Avignon: Jean Piot], 1654.

12mo (141 x 86 mm). [10], 120 pp. Title with assemblage of printing fleurons forming a solid square incorporating the words "Jouxte la copie imprimée," type-ornament headpieces and initials. (Some slight discoloration.) 19th-century quarter calf; deckle edges. Early inscription on front flyleaf (*Vraye et* [?] *tragebie* [sic]…). $1,000

Rare Avignon counterfeit edition of one of Corneille's less successful tragedies. The second of his "martyr" plays, after *Polyeucte*, the play is based on the probably fictive 4th-century account of the martyrs Didymus and Theodora. The latter, a Christian Alexandrian noblewoman, was sent to a brothel as punishment for refusing to sacrifice to the Roman gods; she was rescued by Didymus, who disguised himself as a woman. Both died. Corneille enriched this tale with other characters, notably a second, pagan lover pining for chilly Theodora, his weak father and his domineering stepmother.

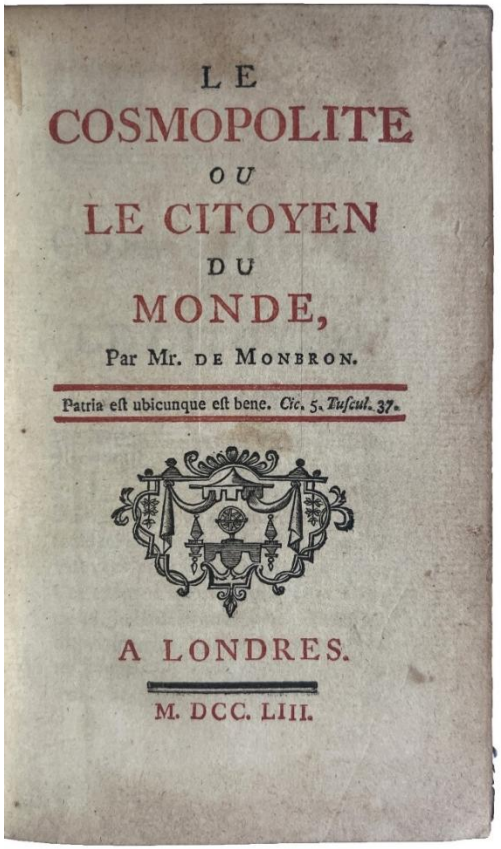
The normally crowd-pleasing combination of cross-dressing and a virgin in a brothel may have led him to expected success, but audiences spurned the play. Although praised by some contemporary critics for the originality of the plot, the clever complexity of the characters' interactions, and "the simplicity of the style, free from pomposity or affectation" (Lancaster, p. 518), the play's pagan characters were more interesting than its Christians, and the prostitution theme jarred with contemporary audiences' expectations of proper tragic subjects. In his dedication to "L.P.C.B.," Corneille indeed attributed the play's failure to the background subject of prostitution, even though it included no brothel scenes; and he ironically praised the extreme virtue of his delicate Paris audiences.

First printed in 1646 in Rouen by Corneille's preferred printer Laurent Maurry, for publication in Paris, *Théodore* enjoyed more success in print; this was the eighth edition and the second Avignon counterfeit. The kind of edition that gives provincial printing a bad name, it includes a large blooper in the drop-title opening Act 1: "THODORE, Vierge et Martyre."


THEODORE
VIERGE
ET
MARTYRE,
TRAGEDIE
CHRESTIENNE.
Jouxte la copie imprimée
à Roüen, & se vend
A PARIS,
Chez Avgvstin Covrbe', au Palais,
en la Galerie des Merciers,
à la Palme.
M. D C. LIV.

No copies in OCLC or the BnF catalogue, not in Tchémerzine.

Riffaud, Répertoire du théâtre français imprimé entre 1630 et 1660, p. 248; online at *Répertoire du théâtre français imprimé 1600-1699*, no. 5412, citing a copy at Rouen. Cf. H. C. Lancaster, A history of French dramatic literature in the seventeenth century (1929), pt. 2, v. 2, pp. 515-520.


LE
COSMOPOLITE
OU
LE CITOYEN
DU
MONDE,
Par Mr. DE MONBRON.
Patria eſt ubicunque eſt bene. Cic. 5. Tuſcul. 37.
A LONDRES.
M. DCC. LIII.

7) [FOUGERET DE MONBRON, Louis Charles]. *Le cosmopolite ou Le citoyen du monde.* "A Londres" [probably Paris], 1753.

8vo (162 x 98 mm). 165, [3] pp. Title printed in red and black. Type-ornament headpiece and initial border. (Some minor soiling to title, a few small spots.) Contemporary red morocco, covers with triple gilt panels, smooth spine gold-tooled, green morocco gilt longitudinal lettering-piece, edges gilt (spine and extremities scuffed). *Provenance*: Martine de Béhague, comtesse de Béarn (1870-1939), by descent to her nephew Hubert de Ganay (red ink shelfmarks at end; his? H H bookplate), and thence to his sons, the counts of Ganay. $750

A cynical travelogue by a drily funny misanthrope, the *Cosmopolite* has elicited both laughter and disapproval for almost three centuries. This unclassifiable work's "impudent and racy attacks on authority" (Broome), and its virulent anticlericalism, earned Fougeret de Monbron (1706-1760) a five-month stay in the Bastille in 1755 (an earlier short stay in a less notorious prison, for his then still unpublished novel *Margot la Ravaudeuse*, is described in the text).

In his justly celebrated opening paragraph (quoted by Byron, among others), the anonymous narrator states that he used to despise his fatherland (France), but that the idiocies of the inhabitants of the other nations encountered on his travels reconciled him to his birthplace. Visiting Turkey, the Greek Isles, Rome, Naples, the shrine of Loreto (where he stocks up on rosaries and other religious paraphernalia, to be used as tools of seduction), Venice, Florence, other Italian cities, Prussia, Saxony, Spain, Portugal, and England, he makes fun of everything considered admirable or sacred. For example. Rome is the home of a great wizard with a strange tic of constantly whisking two fingers through the air as if chasing flies, whose former sovereignty was challenged two centuries ago by two other "enchanters" named Martin and Jean [Luther and Calvin], and who is now reduced to selling amulets. Leaving to other travel writers practical lists of inns and waystations, as well as learned embellishments and *idées reçues* that distort the truth of their accounts, the narrator reveals some famous sites as boring, dirty, and disappointing. The ruins and antiquities beloved of contemporaries are often uglier than modern architectural and artistic creations, which have the advantage of not being forged. People are the same everywhere, motivated by self-interest; but the worst are the monks and clerics.

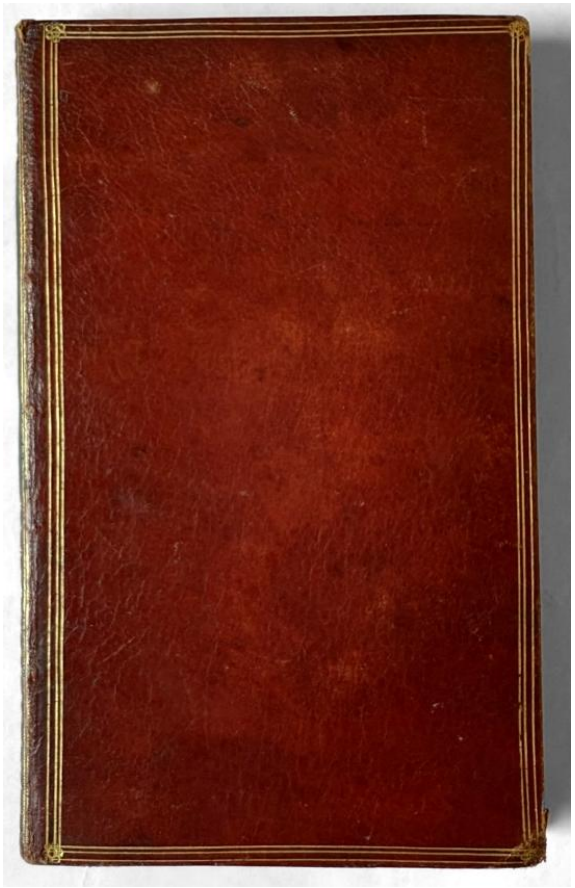
Fougeret's narrative zest made the work deservedly popular. Demolishing clichés, often at the expense of Frenchmen's conceptions of their own special talents (for song, gallantry, dress, festivals, etc.), which he shows to be equaled or surpassed elsewhere, he interweaves his observations with autobiographical anecdotes — of the stinky Lazaret in the port of Toulon where those arriving from Turkey had to spend part of their quarantine, and the plague-like disease he picked up there, of his sexual encounters (and mistakes) and bouts with venereal ailments, and of charming conmen like the Italian count, son of an eminent Cardinal, who robbed him blind — and with unorthodox and extremely anti-religious reflections on love, vanity, music, opera, art, and women.

In keeping with his rejection of conventional wisdom, Fougeret's attitude toward women is unusually empathetic. For example, explaining why the Western European male's vision of available harem beauties is illusory, since the women in Muslim Turkey are locked up, not in delicious gardens, but in plain wood and plaster houses, their shutters permanently closed, he describes these women as "unhappy victims of Eastern jealousy and brutality." In another indignant passage, treating the Italian celebrations of young women entering their novitiates, the *Spose Monache*, he describes one such event, which he left in tears at the obvious despair of the girl, forced into the convent by "the avarice of her parents" (p.112). A devotee of the prostitutes of all the great cities, he speaks affectionately of their "universally tender and compassionate hearts" (p. 144), which have cost him dearly over the years.

In his famous *Henriade Travestie*, Fougeret had made fun of Voltaire, but the latter seems to have taken the jibes in stride, and the unproven but generally accepted influence of the *Cosmopolite* on *Candide* is probably accurate, although Voltaire never directly mentioned Fougeret in his writings.

First published anonymously in 1750, the *Cosmopolite* was devoured by the reading public; this is the fourth or fifth edition (all issued under false imprints). The earlier editions are very rare, with two recorded holdings of a 1752 edition in US libraries. This edition was the first to be more widely distributed (11 US copies).

Barbier I: 780; Gay-Lemonnyer I: 740; cf. J. H. Broome, "Voltaire and Fougeret de Monbron a 'Candide' Problem Reconsidered," *The Modern Language Review* 55, no. 4 (1960): 509–18; and see Édouard Langille's introduction to the critical edition of the text (London: Modern Humanities Research Edition, 2010).



8) FURNITURE — ARCHAMBAUT, Aline. An album of gouache and watercolor paintings of furniture. [Paris, ca. 1870-1890].

Oblong folio (395 x 260 mm). 135 drawings of ornate furniture in lead and watercolor highlighted in gum arabic, on 104 leaves of heavy paper (later pencil foliation), including four mounted drawings on tinted paper and two smaller loose drawings, one of the latter signed *A. Archambaut del.*, both with notes of measurements and pattern or stock numbers, the second with specifications of colors and material. No. 93, a bed, apparently unfinished. (Foxing and soiling to first and last leaves, occasional light foxing elsewhere, marginal soiling especially to first few leaves, fol. 104 detached, two drawings, on fols. 15 and 25 with small rubbed areas, 5 other drawings with tiny abrasions or white flecks, the rest of the drawings in fine condition.) The drawings on guards, bound in half shagreen and pebble-grained cloth (rubbed). $25,000

A SPECTACULAR MANUSCRIPT ALBUM OF WATERCOLOR DESIGNS OF COLORFULLY DECORATED, PAINTED AND INLAID FURNITURE, IN LOUIS XV, LOUIS XVI, AND SECOND EMPIRE STYLES, BY A FEMALE ARTIST AND FURNITURE DESIGNER.

Depicted are commodes, large and small tables, desks, cabinets, wardrobes, sideboards, dressers, armchairs, mirrored stands, stands holding manicure sets, multi-drawered *sécrétaires*, beds, clocks, and even bellows and brooms for the chimney. Most are highly ornate and include colorful painted or inlaid decoration, meticulously rendered, often in minute detail, by the artist-designer. With their cabriole legs, serpentine curves, and lavish inlay and marquetry, these delightful creations express to an at times impractical degree the late 19th-century vogue for Louis XV and Louis XVI-style furniture.

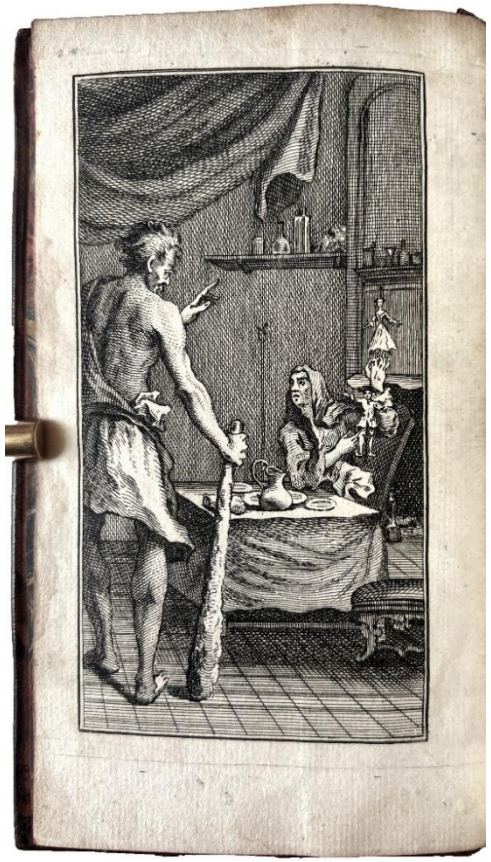
The artist can be identified as Aline Anne Archambault, née Carrausse (1847-1908), thanks to the one signed drawing, loosely inserted, which matches stylistically those of the album. The only child of the Paris furniture designer Jean Marie Carrausse, Archambault moved in artistic and artisanal circles: in 1877 she married Arthur Eugène Archambaut, a *graveur ciseleur*, or engraver of luxury metalwork; the four witnesses at their marriage were his uncle, a sculptor; his cousin, a printer; and two friends, identified respectively as a printer and a furniture maker (this information from Geneanet.org). The Victoria and Albert Museum holds six furniture drawings by her, also signed with her

first initial and last name, and a few lithographs after her (one of the drawings, V&A accession number E.284-1952, has an additional printed signature, "P. Levant Carrausse del.," clearly a member of her family). Since Aline was married and died in the 4th arrondissement in Paris, it is likely that this album was created there.

The title on the binding, "Album [of] Furniture Fantasies," implies that at least some of the pieces were not intended to be built: they abound in bright colors and witty details, such as the tree-branches wrapping around two basket stands (fol. 17), or the wildly ornate bed with which the album ends. While the element of fantasy in these accomplished paintings is thus clear, many probably did function as specimens of furniture that could be ordered from members of the artist's entourage of furniture makers. This is evident from the two inserted drawings, both of chests of drawers, which have measurement notes and stock numbers. One has the inkstamped name "G. Cauvet" on the verso.

The archival records indicate that Aline lost a daughter in infancy in 1877, when she was 30. She had no other children. The ebullient drawings in this album betray no hint of tragedy, and it is tempting to view them as a work of youth, before the joy of creation was dimmed by loss.

9) MARIONETTES — [L'AFFICHARD, Thomas]. *Pantin, et Pantine, Conte*. Paris: "chés tout le monde, à la Folie, L'An du Bilboquet 35" [1747].



12mo (156 x 86 mm). Engraved frontispiece and engraved title, 179, [1 blank] pages. Woodcut tailpiece, type-ornament headpiece and passe-partout initial. Occasional dropped letters apparently from uneven inking; one word printed upside down and with letters out of order (p. 113). (Minor dust-soiling, occasional marginal dampstain.) Contemporary speckled sheep, sides blind-paneled, spine gold-tooled in compartments with red morocco gilt lettering-piece, board edges gold-tooled, edges stained red, marbled endpapers, green ribbon marker (joints abraded). $2,400

FIRST EDITION of a rare fairy tale spoof of the vogue for *pantins*, or cardboard jumping-jacks, which swept Paris in the mid-1740s. These toys suddenly became ubiquitous: "Pantins hung conveniently in drawing-rooms and sitting-rooms to amuse visitors and to while away tedious hours.... People also carried Pantins in their pockets and bags and enjoyed them in public.... New Pantins were constantly being brought out and every shop tried to have the latest novelty.... [Edmond Jean François] Barbier gives a very good account of the craze in his *Journal* [*historique et anecdotique du règne de Louis XV*]: `At first the Pantins were designed for children's toys; but after a time they were used to amuse the entire public. They were little figures made of pasteboard. All the parts of the body were separate and were attached by strings at the back of the figure. When these strings were pulled ... the Pantin could be made to dance. These little figures represented Harlequin, Scaramouche, Mitron, Shepherds, Shepherdesses, etc., and were consequently painted in all kinds of ways... You could not go into any house in January 1747, without finding a Pantin hanging by the mantelpiece'.... Of course, the moralists and satirists had much to say about this silly amusement of the upper classes" (E. Singleton, *Dolls* [New York, 1927], pp. 39-41).

L'Affichard (1698-1753), a playwright, novelist, and *souffleur* (prompter) at the Théâtre italien, some of whose plays were performed by marionettes, muses in his preface on the eternal return. Fashion being a circular phenomenon — *vertugadins*, for example, having vanished only to be replaced by *paniers* (two terms for farthingales) — he declares that pantins, those little marionettes moved by strings, are simply a new incarnation of the Romans' *Penates* (basing this on spurious etymological evidence.) The only difference, says L'Affichard, is that the ancients superstitiously attributed powers to those household gods, while we, enlightened, simply derive amusement from our Pantins. He predicts that "the reign of the *Pantins* will pass, just as did that of the Bilboquet [the cup-and-ball game], which was in all hands throughout France in 1712" (pp. 7-8).

This kind of silliness continues in the plot: the all-powerful fairy Bichette falls improbably in love with the infant Pantin, son of Druidos, chief priest of the goddess Isis; disguising herself as a

governess, Bichette ingratiates herself with Pantin's parents and eventually spirits him off to her magic castle, where she keeps her daughter Lisbette. She strictly instructs the two to love each other only as brother and sister (thus announcing the suite to the reader). The irruption of the brutish giant Attilas, Bichette's ex-lover and Lisbette's father, brings the first whiffs of danger; as gluttonous Attilas lurches for a yummy meal of young flesh, in the form of his own daughter, Bichette turns the children into marionettes — temporarily at first … And so on. Love turns the tables and after various adventures, including isles of pleasure, sex scenes not meant for children's eyes, and deer speaking with German accents, intergenerational passions are straightened out.

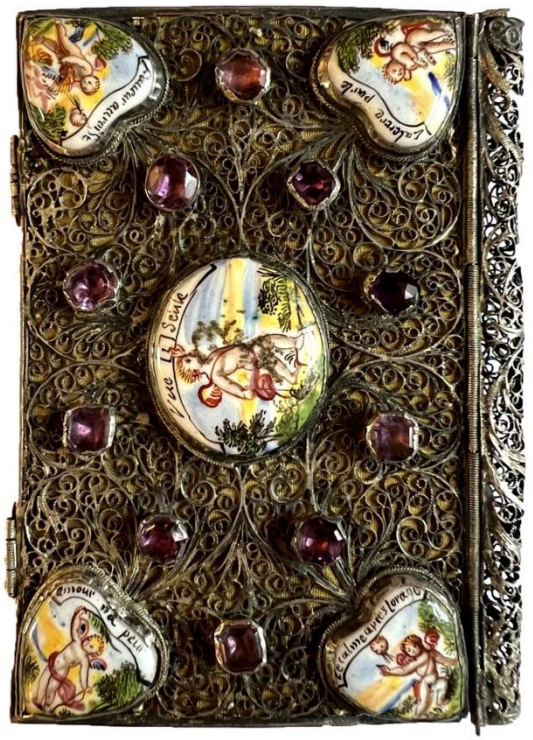
The frontispiece shows the giant Attilas confronting Bichette (or her maid Nabotte), who holds aloft the two children as pantins; another tiny pantin is held by a putto on the engraved title.

As noted above, L'Affichard dates the *bilboquet* craze to 1712 in his preface, thus "Year 35 of the Bilboquet" is 1747. The reference is also a tribute to Marivaux, whose little-known (and extremely rare) story *Le bilboquet* was published in 1714 (cf. Rubelin).

The work was reprinted in 1750 in vol. 6 of *La Bibliothèque choisie et amusante*, and again separately in 1751 (Amsterdam: Michel) under the title *Les amusemens spirituels des frivoles ou Pantin et Pantine, conte spirituel*. Quérard noted a 1745 edition under that title, apparently a ghost.

OCLC locates one N. American copy of this edition (Thomas Fisher Library), and no American copies of either of its later 18th-century appearances. Barbier III: 770; Brunet, *Imprimeurs imaginaires et libraires supposés*, p. 189; Quérard, *La France littéraire* I: 13 (citing *Les Amusemens* only); Jones, *A List of French Prose Fiction*, p. 94; Cohen-de Ricci 782 (misdated). Cf. Marivaux, *Le Bilboquet* (Paris, 1995), preface by F. Rubelin, pp. 36-37.

10) MINIATURE SILVER and ENAMEL BINDING. A silver and enamel plaque jeweled binding. [Paris? 18th century].



Silver filigree binding (82 x 60 mm., including spine), the filigree covers of volutes and curling tendrils with INSET PAINTED CERAMIC OR ENAMEL OVAL CENTERPIECE AND HEART-SHAPED CORNER-PIECES showing putti in pastoral settings below love-related mottos in French (central plaque on front cover slightly damaged), both covers decorated with ten glass "amethysts"; hollow tubular filigree spine, pair of fore-edge clasps and catches, the silver binding attached to yellow silk-covered thin pasteboards, the yellow silk liners with pockets front and back; preserved in a modern morocco case. Containing a modern illustrated manuscript. $6,500

This jeweled silver filigree binding with painted enamel plaques is in the style of a group of late 17th- or 18th-century miniature bindings with similar plaques, whose contextual circumstances point to Paris as place of production.

Fourteen such bindings, including this one, are known, on manuscripts and on various late 17th-century editions of the

Office of the Virgin, printed mostly in Paris from the 1670s to the early 1690s, including a few editions in Italian. (A census is available on request: it expands on that drawn up and kindly shared by Dr. Jan Storm van Leeuwen, who published an earlier version in the catalogue of Patricia Pistner's miniature book collection, *A Matter of Size*, no. 123.) All but one of the bindings are miniature (measuring approximately 82 x 55/58 mm.) and are adorned with 20 cut-glass "jewels." The silverwork is of two types: ten are filigree, with spiraling volutes, as in this binding, and four are in a floral ajouré or openwork design with stems, leaves and blossoms (as in the Pistner example).

The plaques, which are probably painted enamel, are also of two types (not correlated with the two different silverwork types). The majority, eleven, show Christian religious figures, with no inscriptions; these are in at least two different styles, and were probably produced in different workshops. They are all found on editions of the Office of the Virgin, printed between 1672 and 1693, all but one in Paris. The four bindings of the second type (including this one), have secular enamels, painted in a rough, folk-art style, with putti and archaically spelled mottos relating to love. The other three are the Pistner binding (which is empty); and two other filigree examples, bound over Jewish or Hebrew manuscripts: one is in a private Swiss collection, and the other (in which the plaque inscriptions are in Italian) is held by Penn State University (acquired from us). All four of these "secular" bindings have oddly shaped spines, some slightly deformed. This may be a result of reworking the spines to accommodate thinner text blocks than those for which they were originally intended.

The design of the catches and joints of this binding, and its filigree silverwork, are similar to the other filigree secular bindings. The plaques especially resemble those of the example in the private collection; one of the central plaques shares the same inscription (here *Rien m[']arrest*; in the other binding *Rien m[']arreste*). However, the fine condition and perfectly rounded spine of this binding may also point to some 19th-century restoration, with possibly renewed glass stones.

Bookbindings of silver and previous metal were kept and reused through generations, and thus often appear on much later books or manuscripts. This binding presently houses a 20th-century mildly erotic manuscript in French, on 10 vellum leaves, the title *Cantique de Salomon* in a crowned frame, the 9 following leaves containing amateurish pencil and watercolor drawings on rectos only with one- or two-line captions. Originally glued in, most of the leaves are now loose. The manuscript is disposed in the style of a Hebrew codex, with the page order from left to right, and the Hebrew transcription of the name of God (YHWH) appears at the top of the title.

For examples of some of the other bindings, *see A Matter of Size: Miniature bindings and texts from the collection of Patricia J. Pistner* (2019), no. 123 (referring to 7 such bindings); F. Malaguzzi, (Turin, 2011), no. 92; Luigi Mallé, *Smalti - Avori del Museo d'Arte Antico (Turin,* 1969), pp. 113-114; G. Fletcher, *Judging a Book by its Cover: Bookbindings in the Collections of the Grolier Club* (NY, 2023), no. 3.13; Musinsky Rare Books, Catalogue 28, item 7; Patrick Olson, NY Book Fair List 2024.

11) PLASKY, Eugène Jean Baptiste. *Embrasses, Franges pour Meubles et Rideaux. Passementeries de style pour ameublement*. Brussels: E. Lyon-Claesen, [ca. 1889].

Folio (361 x 276 mm). Half-title, tinted lithographic title, one-page list of plates, 40 chromolithographs by Charles Housiaux, on 30 plates, of which 10 fold-outs numbered double. (Tiny tears or fraying to a very few edges, slight marginal discoloration, occasional light foxing at folds, title sheet slightly shorter.) Loose as issued in publisher's portfolio of maroon cloth, title, device, etc., printed in silver on upper cover, traces of four fore-edge ties (lacking ties, extremities a bit rubbed and faded). $4,500

ONLY EDITION of a visually arresting chromolithographic sample book of ornaments for furniture and curtains.

Plasky was a Belgian painter, mainly of landscapes, who identifies himself in the title as an *architecte d'ameublement* (interior designer). His striking, larger than life-size designs for trim, fringe, and tassels were splendidly lithographed in colors, silver and gold by Charles Housiaux and printed by J. E. Goessens & Cie. in Brussels; the portfolio was published by the Brussels firm of E. Lyon-Claesen, who specialized in color-plate books, design, and illustrated books generally, including another, complementary work by Plasky, *La tenture artistique*.

The samples are arranged chronologically by style, as follows: Neo-Greek, Middle-Age, Renaissance, Henri II, Louis XIII, Louis XIV, Louis XV, Louis XVI, and English Gothic. Three plates, of which one double, illustrate each style except Louis XVI, for which there are six plates. Every third plate is a double sheet, folding out vertically; all but one (a large figuratively decorated medieval curtain band) show two matching ornaments, an elaborate tassel and a slide, while the single sheet plates depict fringes. Captions (printed in various colors) and the table of contents are in English, French and German, testifying to an international audience. The fine lithographic title incorporates emblems of textile production, a tasseled banner, and fringes.

I locate seven institutional copies of this rare portfolio, of which two in the US (Smithsonian and Metropolitan Museum), and no other copies in the book trade or auction records.

12) POVERTY — France. SÉGUIER DE SAINT-BRISSON, Sidoine Charles François. *Philopenes, ou du Régime des Pauvres*. Paris: chez Regnard, Pankouke & Duchesne, 1764.

12mo (165 x 97 mm). [1] leaf, 113 pp. Title with engraved vignette containing the author's arms, by Charles-Etienne Gaucher. (Small stain to fore-edges of 7 leaves, light foxing at beginning and end.) 18th-century calf-backed pastepaper-covered boards, smooth spine gold-tooled in compartments with fleurons and small star tools, red morocco gilt lettering piece, edges stained red (restorations to joints, spine, and rear endpapers). *Provenance*: D. V. Bréhier, signature dated 28 Jan. 1854; scattered marginal notes; later signature (illegible) dated July 1872. $1,850

FIRST (ONLY?) EDITION of a plan for reducing the numbers of beggars in France. Séguier de Saint-Brisson (1738-1773), a marquis from the Orléanais, was an enthusiastic and somewhat importunate follower of Jean-Jacques Rousseau. He states bluntly at the outset that "to have fewer poor people in the Realm, one needs to get rid of the rich" (p. 4), but since that is not possible, the goal should be to improve the lives of the poor and reduce the need that drives people to beg. His plan for the abolition of "vagabonds," i.e., the homeless, rests on a distinction between the virtuous working poor, or those who cannot work because of age or infirmity, and those fictive masses who supposedly choose to beg out of pure perverse laziness.

Séguier offers an historical review of French anti-poverty laws and regulations, which attempted to restrict vagabondage by making local secular and/or ecclesiastical authorities responsible for providing alms, restricting the movement of the poor, and punishing not only the destitute but also unauthorized individuals who provided charity. He transcribes in full the most recent plan, Louis XV's 1724 *Déclaration concernant les Mendians & Vagabonds (*not enacted), which proposed a system of realm-wide control of the poor relying heavily on incarceration in poorhouses (called "hospitals"), run by nuns. Punishments for repeated transgressions included whipping, prison, and the galleys.

Declaring that these traditional punitive approaches were cruel as well as useless, since the numbers of beggars continued to grow, and eloquently describing the inhumane institutional ugliness of the *hôpitaux*, Séguier proposes the establishment of temporary shelters or hospices, open to those traveling to seek work, or those who had to come to Paris for administrative matters. These individuals would be allowed to stay for a limited time, with free room and board, and freedom of movement. Although this system still required internal passports and state control over people's movements, it recognized the psychological need for autonomy and represented a more humane solution to the perpetual problem of homelessness and begging. Séguier does not address the issue of noncooperation, avoiding the question of punishments altogether.

Séguier explains that he dares publish his thoughts because a commission has just been formed to try to address these issues. That commission, set up in 1764 by the new controller-general of finances, Clément Charles François de Laverdy, ignored his proposed reforms and simply created a new, equally unsuccessful incarnation of the old lock 'em up approach, involving a system of 88 "*dépots de mendicité*," which were "somewhere between a workhouse and a prison" (Hickey, *Local hospitals in Ancien Régime France*, p. xv).

I locate one institutional copy in the US (U. Minnesota). Camille Granier, *Essai de bibliographie charitable* (1891), no. 1325: this is the earliest of 127 entries in the section of general proposals to address begging ("Mendicité: Mesures générales et projets"), listed chronologically to 1883. Cf. Portalis, *Les Graveurs du 18eme siècle* (1881), vol. 2 Gaucher no. 276, p. 291, for the title engraving.

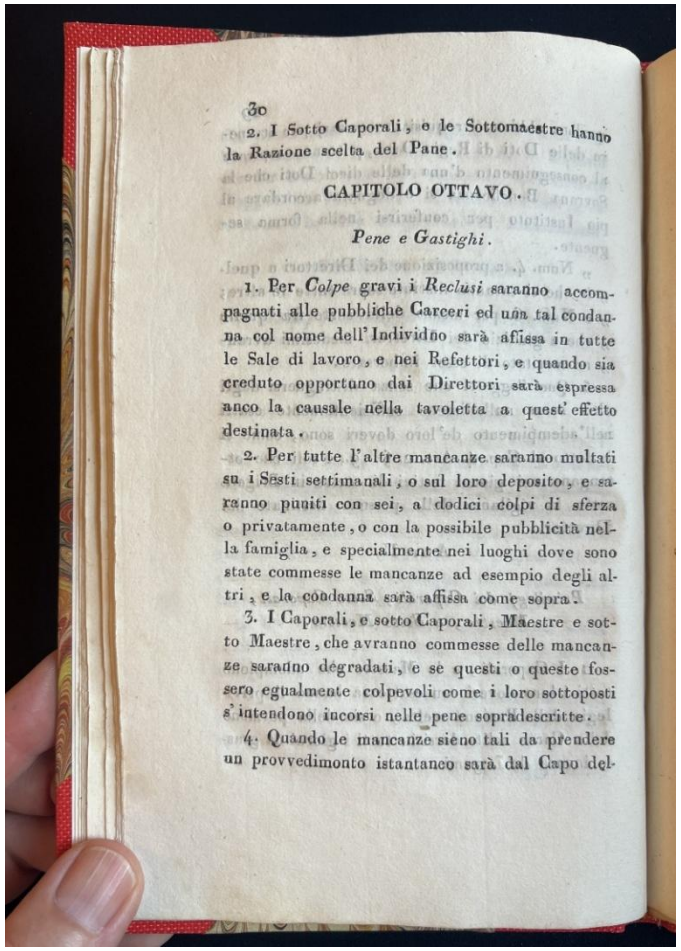
13) POVERTY — HOMELESSNESS — FLORENCE. *Regolamento della Pia Casa di Lavoro di Firenze*. Florence: presso Niccolò Carli, 1816 [-1818].

8vo (193 x 125 mm). 45, [3 bl.]; 37, [1 bl.] pp. Letterpress tables. The second part is an Appendix, separately paginated, with half-title, and approbation at end dated 1818. (A few small spots to title and last few pages, else fine.) Modern half linen and marbled boards, original rear wrapper bound in. $950

Only Edition of the rules for the main Florentine workhouse for the destitute, established by Napoleon in 1812 to honor the birth of his son the King of Rome, on the site of two former monasteries in the Florentine suburb of Montedomini. The architect Giuseppe del Rosso combined the two monastic edifices, creating one main building in a neoclassical style, and a complex of six smaller buildings for workshops, etc.

The Pia Casa di Montedomini, as it came to be known, was not only a poorhouse, but was a center for poor relief generally. The various categories of candidates for aid are set forth in the introduction: children or adults who were taken in by Montedomini or by other "pious establishments" in the city as permanent residents (known as *Reclusi*); those who were given work during the day and who returned to their families at the end of the day; those who were given work to carry out at home; and those few who were granted financial help. The *Reclusi* were divided by age: children under 3 went to the Spedale degli Innocenti, those aged 3 to 10 and 10 to 15 to two different orphanages, and those who were disabled or too old to work to another hospice (Spedale di Bonifazio). Thus families were broken up: this is acknowledged in the text. Blank sample forms are provided for the admission of each category.

Most of the rules are devoted to the main *Reclusi*, aged 15 and up. Covered are admissions procedures, daily routines, and details of



30

2. I Sotto Caporali, e le Sottomaestre hanno la Razione scelta del Pane.

CAPITOLO OTTAVO.

Pene e Gastighi.

1. Per *Colpe* gravi i *Reclusi* saranno accompagnati alle pubbliche Carceri ed una tal condanna col nome dell'Individuo sarà affissa in tutte le Sale di lavoro, e nei Refettori, e quando sia creduto opportuno dai Direttori sarà espressa anco la causale nella tavoletta a quest'effetto destinata.

2. Per tutte l'altre mancanze saranno multati su i Sesti settimanali, o sul loro deposito, e saranno puniti con sei, a dodici colpi di sferza o privatamente, o con la possibile pubblicità nella famiglia, e specialmente nei luoghi dove sono state commesse le mancanze ad esempio degli altri, e la condanna sarà affissa come sopra.

3. I Caporali, e sotto Caporali, Maestre e sotto Maestre, che avranno commesse delle mancanze saranno degradati, e se questi o queste fossero egualmente colpevoli come i loro sottoposti s'intendono incorsi nelle pene sopradescritte.

4. Quando le mancanze sieno tali da prendere un provvedimento istantaneo sarà dal Capo del-

work, food, clothing, and bedding, all paid for through the inhabitants' labor. Not surprisingly, given the Napoleonic inspiration, the *Reclusi* were organized in quasi-military "brigades," divided by sex and type of work. These were led by the most compliant and hard-working individuals, male "Caporali" and female "Maestre," who wore differently colored uniforms from the others. Every moment of the day was strictly regimented, and other than eating and sleeping there was no time for anything other than work, except for two hours of recreation on the occasional special feast day, when only selected

individuals were allowed to leave the Casa, in strictly controlled groups.

The daily life of these people, many still basically children, who were imprisoned "for their own good," is hard to fathom for a modern reader: they rose at 6 to 6:30, prayed, worked until noon, finally were allowed to eat, and then went back to work until 11 or 11:30 pm. Most of the work seems to have involved sewing or needlework; some worked for tailors or other textile workers. Dinner was followed by prayers, and bedtime silence was imposed at 1 am. Meals were spartan: the rations of each ingredient are prescribed down to the ounce. Lunch was 2 ounces of soup, 10 ounces of bread, and 6 ounces of meat or a comparable quantity of vegetables. Dinner was bread and vegetables. One suspects that many barely survived in these conditions.

Other chapters and the Appendix are devoted to the administration of the Casa, accounting and record-keeping, work assignments and payment, and relations with extra-institutional employers.

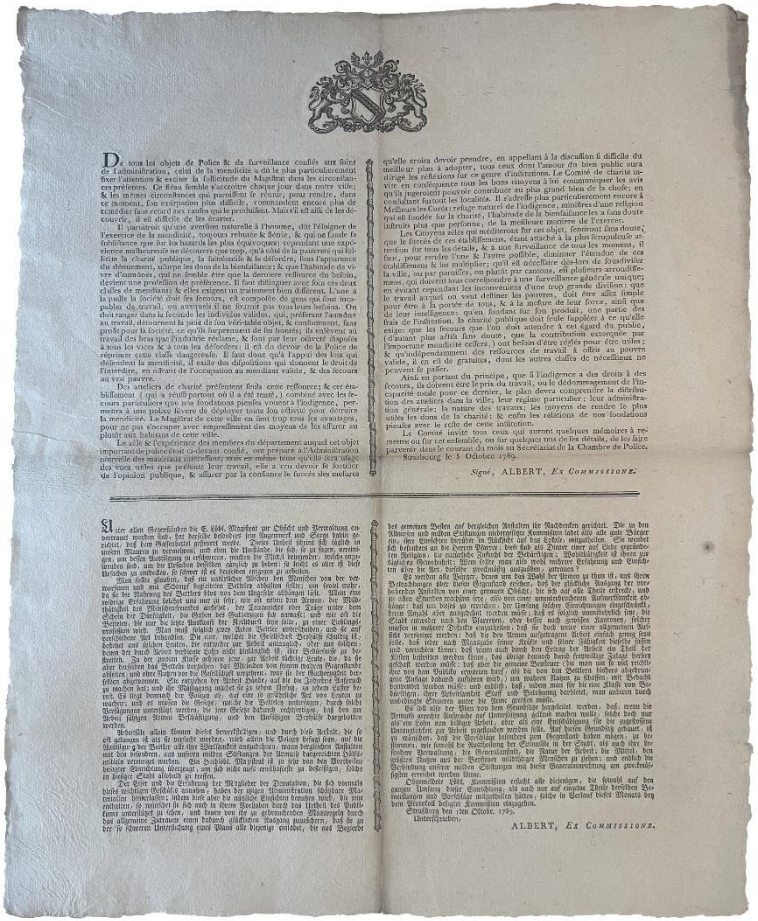
I locate no copies in American libraries. R. Uccelli, *Contributo alla Bibliografia della Toscana* (1922), 2575.

An old story, by an old printer

14) POVERTY — HOMELESSNESS — STRASBOURG. [Broadside:] *De tous les objets de Police & de surveillance confiés aux soins de l'administration, celui de la mendicité a dû le plus particulièrement fixer l'attention & exciter la sollicitude du Magistrat dans les circonstances présentes. Ce fléau semble s'accroître chaque jour dans notre ville…* Strasbourg: [Jean François Le Roux], 5 October 1789.

Folio broadsheet (525 x 432 mm). Double column, French text on top and German text below, divided into four quadrilaterals by a horizontal thick and thin rule and a vertical woodcut of an ivy-entwined pole, woodcut arms of Strasbourg at top. The texts signed "Albert, Ex Commission." Deckle edges, formerly folded, tiny tear at fold juncture, folds slightly browned, and darkened on verso. $650

A broadside invitation to the citizens of Strasbourg to share with the Secretariat of the Police Commissariat their views on how best to set up workhouses, euphemistically called *ateliers*, as part of the campaign to eliminate beggars.



Four months after the storming of the Bastille — echoed a week later in Strasbourg, where on July 21st the Hotel de Ville was sacked — the authorities launched a democratic appeal to the citizenry to help them deal with the age-old problem of homelessness and vagrancy. Revolutionary events notwithstanding, little had changed in the 25 years since Séguier de Saint-Brisson had published his plea against the prison mentality of the law-and-order establishment. The author of this broadside (one Albert, a member of an anti-poverty Commission) makes the usual clichéd distinction between the "good" poor, hard-working or infirm, and those professional beggars who are steeped in vice. The plan outlined is firmly one of poorhouses, where the arrested homeless are to be imprisoned and enslaved; the commission asks the public simply to help brainstorm their implementation.

It had evidently become clear by this time that large-scale poorhouses did not work well, and the trend was now toward smaller local establishments. The loyal citizens of Strasbourg, and clerics in particular, since they have experience in charitable work, are asked to advise on the details: where the *ateliers* should be set up, how they should be administered, what kind of work should be assigned to the inhabitants, and what their relationship should be with existing charitable institutions.

I locate no other copies of the broadside, but the text was published at the same time in a 6-page quarto pamphlet, in the same typeface and with the same woodcut arms; the printer "Johann Franz Le Roux" is identified in its colophon. (The copy at the University of Tübingen is digitized.) Le Roux, printer for the King, the Bishopric, and the City, was 89 years old at the time; he died a few months later (cf. the website Maisons de Strasbourg).

Not in Garnier, *Essai de bibliographie charitable*, which lists 3 pieces relating to Strasbourg, from 1803, 1836 and 1842 (no. 1487-1489).

15) PURSE. A sablé beadwork drawstring bag. France, ca. 1700-1725.

A small round bag, approximately 100 x 120 mm. (not including the drawstrings), made of four wedge-shaped panels, with allover polychrome design of carnations in opaque and

translucent beadwork, yellow silk and bead binding, écru silk braided cord drawstrings with four wood tassels covered in beads with miniature floral designs, green silk taffeta lining (one tassel detached, strings torn, slight discoloration to one panel). *Provenance*: from the collection of Carrie Lauer Lehman (1865-1937), by descent to current owner. $1,950

This beautiful little drawstring bag was made using the exacting technique of microscopic bead work known as *sablé* (from the French word for sand), practiced by French embroiderers in the first quarter of the eighteenth century.

The four panels contain two alternating designs of swaying, asymmetrical flowers, each with one large and two smaller blossoms. Only a professional or highly skilled embroiderer could achieve the kind of seamlessly minute detail found here. The tiny beads were individually stitched onto a linen ground with interlocking looping stitches using thread as tiny as a hair, or indeed using real hairs: "This form of embroidery is worked with beads so tiny that it is impossible to insert a needle through them. Saint-Aubin describes [p. 48] the process of stringing these tiny beads by folding a hair over the stringing thread and inserting the two ends of the hair through the bead, pulling the thread after" (Germain de Saint-Aubin, *Art of the Embroiderer*, Boston, 1983, p. 112).

Such delicate bags or purses, sometimes anachronistically called *aumonières* in France, were probably used to hold jewelry or other lightweight personal objects. A similar bag, also from the Carrie Lauer Lehman collection, is held by the Museum of Fine Arts, Boston (accession number 38.1231). Other comparable bags are in the collections of Colonial Williamsburg (object no. 1953-38) and the Metropolitan Museum of Art (accession numbers 62.264.1 and 66.45.1).

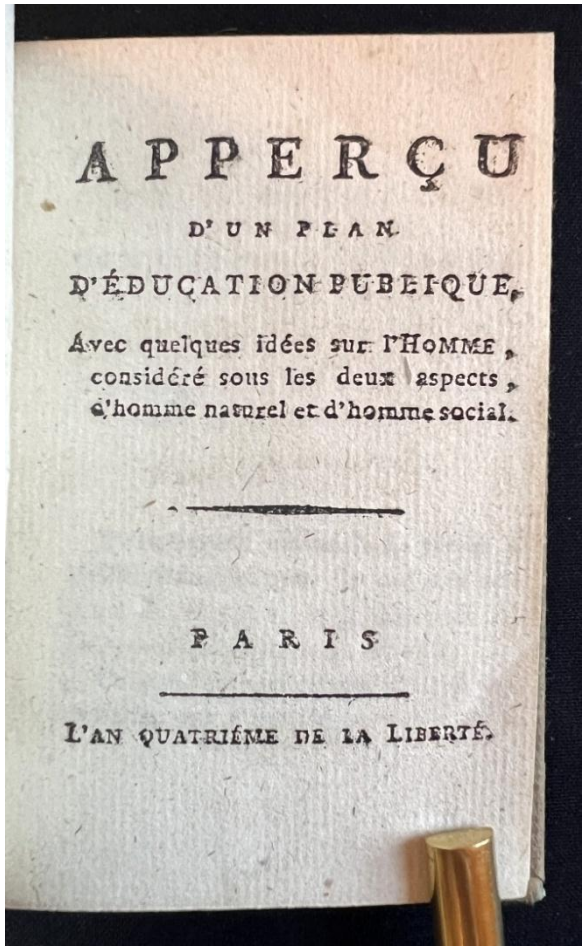
16) [QUÉNARD, Philippe]. *Apperçu d'un plan d'éducation publique. Avec quelques idées sur l'Homme.* Paris: [for the author], l'An quatrième de la Liberté [1792].

16mo (99 x 65 mm). [8], 96 pages. (Outer margins a bit short.) Modern calf-backed boards, red calf gilt lettering-piece, by Lobstein-Lardanchet. $4,750

ONLY EDITION OF A REVOLUTIONARY PROPOSAL FOR A HUMANISTIC, EGALITARIAN, SECULAR, AND CO-ED SYSTEM OF PUBLIC EDUCATION, PRIVATELY PRINTED BY THE AUTHOR ON A PORTABLE PRESS.

In a preliminary letter to the President of the Assemblée nationale, Quénard identifies himself as a "former representative of the commune of Paris, unofficial advisor and citizen of Nanterre." He presented his pedagogical proposal to members of the Assemblée on May 6, 1792. This little book, which (according to Quérard and Barbier) he printed in no more than a dozen copies, was evidently intended for members of the relevant committee. Including no quire signatures, it shows all the marks of amateurish printing, including dropped or blurred letters and uneven inking.

No program of educational reform in the late 18th century could escape the influence of John Locke or of Rousseau's *Emile* (published 1762), and Quénard's is no exception. Philosophical-anthropological reflections on man in a state of nature vs. in society introduce his first premise, that children's nature as egotistical beings whose faculties of reason have not yet developed should be respected by a pedagogy that lets them explore the world through their senses before imposing on them knowledge, rules and restrictions for which they are not ready, and the imposition of which will only cause resentment and eventually even lead them to "vice."


APPERÇU
D'UN PLAN
D'ÉDUCATION PUBLIQUE,
Avec quelques idées sur l'HOMME,
considéré sous les deux aspects,
d'homme naturel et d'homme social.
PARIS
L'AN QUATRIÉME DE LA LIBERTÉ.

Such a Montessori-like approach, though rarely put in practice at the time, was not unusual in post-Rousseauist French educational treatises. What distinguishes this revolutionary plan is in part the angry vehemence of the author's attacks on traditional education, which was the province of the Church. While he acknowledges the role of monasteries in maintaining knowledge of the past, their educational system was, in his view, "monstruous." The monks themselves having been trained to "blind subordination to their chief," their *collèges* reflected their view of order, favoring a small minority of brilliant students while ignoring the rest. It was a "greenhouse for growing tyrants and their victims." "What [the monks] called emulation was simply jealousy… They had instituted a system of competitive exams and prizes, and the most ridiculous exercises; their *moral books* were rhapsodies of platitudes which paralyzed the weak and poisoned the strong, producing mean or imbecilic hypocrites" (transl., pp. 29-30). Although Quénard uses the past tense, he concedes that even while education had been prised away from the religious authorities, the traditional principles had been preserved (indeed, the competitive system of *concours* remains a core element of French education).

The Revolution, in abolishing privilege, provided an opportunity to start afresh. Gone are the "iniquitous times when the heir of a vain name was exempt from work … while the useful and hard-working man was condemned to carry not only the burden of his own misery, but the useless burden of privileged vampires" (pp. 45-26). So, in place of the pernicious old educational system Quénard proposes a pedagogy based on equality and liberty. His educators will respect the child's development and innate character. Reading will be taught only when the child is ready, and in a way that incorporates writing.

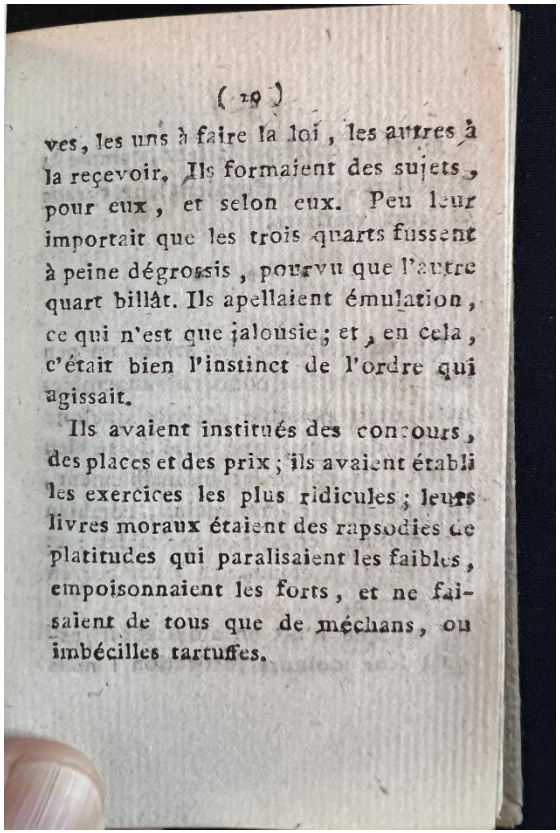
Here (pp. 42-43) Quénard inserts an interesting autobiographical note, affirming that he learned to read at the age of 3 1/2, thanks to the ingenious teaching methods of a pedagogue later identified as "M. de la Roche" (p. 82), who used a system of typographically printed cards, housed in boxes or slots. This method was derived from Louis Dumas's "Bureau typographique," invented in 1730, and which, in its original form as well as through imitations, became a fad among elite families throughout the realm.

Although he was thus perhaps a child of privilege, Quénard decries all elitism in his truly radical plan for the education of the new generation. THE CHILDREN OF PEASANTS ARE TO BE EDUCATED ALONGSIDE CHILDREN OF THE KING; royal children should ideally not even know who they are until they finish school. Children are to be sheltered from the very concept of pride, by avoiding all

kinds of competition, rewards and punishments, and hierarchical distinctions between different professions are strictly forbidden. Each child should be helped to follow his or her bent and natural talents (the later argument over nature vs. nurture does not enter into this treatise). Throughout QUÉNARD STRESSES THE IMPORTANCE OF PLAY FOR CHILDREN'S DEVELOPMENT. Although his views of gender differences are unenlightened (women are soft in contrast with male hardness, always amiable, like children, though "sometimes" as reasonable as men…), HE UNCONVENTIONALLY ADVOCATES EDUCATING BOYS AND GIRLS TOGETHER. While they should have separate sleeping quarters, all schooling, meals, and recreation should be co-ed. Both sexes are to be taught all sciences and arts, and are to be exposed to all kinds of professions. Alluding in veiled terms to masturbation and same-sex relations, Quénard finds the division by sex particularly unnatural and "monastic," and advocates that girls and boys spend (chaperoned) time together, "fulfilling the wishes of nature," conventionally accepted as heteronormative.

The schools, paid for by the state and financed by a progressive tax, are to be divided into four types, directed at different ages. School books should be appropriate to the age, and fun: no more catechisms, pedantic Latin grammars, or moralizing religious books. Collections of thoughts like "those of Jean-Jacques" are recommended, as long as they are presented in an age-appropriate manner. Teachers are to be playful and kind, and only those whom the children love may keep their positions. The program concludes with detailed "curriculum" prescriptions for each age and school year. Throughout the emphasis is on fostering children's natural curiosity. Hurry!, concludes the author, let us educate this new generation before they acquire prejudices!

Some cataloguers have misdated the edition to 1796 or 1797, as they confused "l'an quatrième de la Liberté" of the imprint with "L'an IV de la République." (During the first years of the Revolution the National Constituant Assembly decided to form a new "Calendar of Liberty," commencing on 14 July 1789. It was finally implemented on 2 January 1792, when the Legislative Assembly decided that Year IV of Liberty had begun the day before.)


(29)

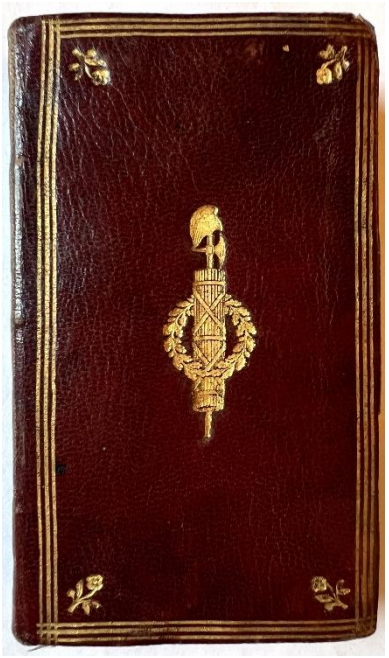
ves, les uns à faire la loi, les autres à la reçevoir. Ils formaient des sujets, pour eux, et selon eux. Peu leur importait que les trois quarts fussent à peine dégrossis, pourvu que l'autre quart billât. Ils apellaient émulation, ce qui n'est que jalousie; et, en cela, c'était bien l'instinct de l'ordre qui agissait.

Ils avaient institués des concours, des places et des prix; ils avaient établi les exercices les plus ridicules; leurs livres moraux étaient des rapsodies de platitudes qui paralisaient les faibles, empoisonnaient les forts, et ne faisaient de tous que de méchans, ou imbécilles tartuffes.

No copies found in American libraries. I locate three institutional copies (BL, BnF, Musée Pedagogique in Lyon); and a copy from Dominique Courvoisier's collection, sold at auction in 2018 (Pierre Bergé and Binoche & Giquello, 14 Feb. 2018, lot 118).

Barbier Anonymes I: 227; Martin & Walter 28426; Monglond IV, 135; Tourneux, *Bibliographie de l'Histoire de Paris pendant la Révolution* III: 17200; Quérard, *Superchéries littéraires* I: 227; Harten, *Les Écrits pédagogiques sous la Révolution* (1989), p. 129, no. 1139.

17) REVOLUTIONARY ALMANAC. *Les vrais amans ou la Constance Récompensée. Etrennes aux Coeurs Sensibles*. [Bound with:] *Le Nécessaire des Dames et des Messieurs, ou Dépositaire fidèle & discret … composé d'un Papier nouveau*. Paris: [Pierre-Etienne] Janet, [1793].



24mo (108 x 68 mm). *Vrais amans*: Engraved title, 6-leaf letterpress Revolutionary calendar for l'an III, the rest entirely engraved: 24 pages text on pale blue paper, interleaved with 12 engraved plates; 24 pages of songs. *Nécessaire*: 48 pages (pp. 1-3 blank, title on p. 4, pp. 6-13 blank except for day of week and border, pp. 41-48 blank except for border), 6 [of 8] blank leaves, annotated; 6-leaf Gregorian calendar for 1794. Contemporary red morocco gilt, covers framed with triple gilt fillets, fleurons at corners, at center the large gilt Revolutionary emblem of the fasces surmounted by the Phrygian cap and encircled by a laurel wreath, board edges with three-part sleeve for a stylus (lacking), smooth spine gold-tooled in compartments with emblems of love (cupid's bow, a bird), green morocco lettering piece, gilt edge (corners bumped). *Provenance*: The *Nécessaire* with contemporary notes in lead and some childish scribbles. $2,800

A patriotic French Republican almanac in an unusual publisher's binding stamped with the emblem of the Revolution.

The almanac contains a patriotic tale in rather ungainly verse, in 12 chapters each set to the tune of a popular song. The heroic Damon leaves his beloved Elise to go fight for the *patrie*. While he is risking his life on the battlefield, his rival, the wealthy Mondor, having bought his way out of service, stays at home wooing the girl with fake news (literally: falsified newsletters), trying to convince her that Damon has perished. Mother Hortense kicks Mondor out of the house and the publicly fêted Damon wins "the sweetest triumph" (a wedding). The story with its 12 unsigned engravings, several showing Parisian backgrounds, is followed by 12 poems, on the complementary themes of the seasons and the times of life.

Like his predecessor and father-in-law the publisher and binder Pierre Jubert, Janet kept the *Nécessaire*, an interactive pocket diary with special paper for erasable writing, constantly in print, available for binding with his almanacs. Consisting mainly of blank leaves for the reader's notes, with printed tables for accounting, this little booklet, including its long title and its instructions for use, was a shameless plagiarism of Louis-Charles Desnos's earlier *Sécretaire*. On page 40 is a full-page advertisement for Janet's almanacs and for his bookbinding services, reproducing word-for-word one of Jubert's ads. Both the *Sécrétaire* and the *Nécessaire* embraced the function of almanacs as personalized date books, account books and notepads. In this copy, a woman jotted shopping notes and accounts, noted the height of her 3-year-old, projecting his height should he live to adulthood, and the weights of her husband and other children (in June 1793); she recorded the measurements required of a large tablecloth to calculate how much cloth she would need, the dates of her children's births, and how many people can be seated at *la grande table* (16, or 17 *un peu genée*).

No other copies located. Grand-Carteret 1208; Cohen-De Ricci, col. 76.

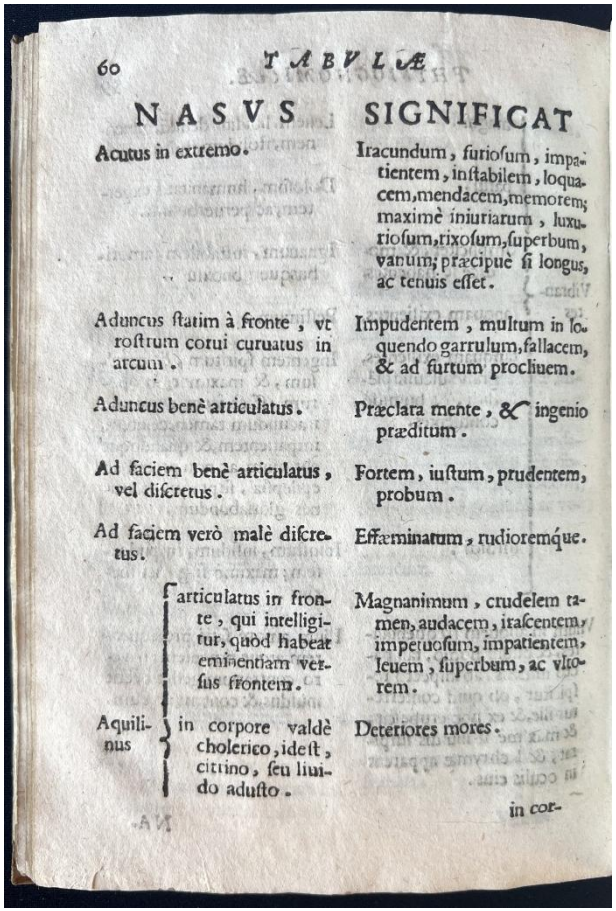
18) ROSSI, Domenico de (fl. 1639). *Tabulae physiognomicae*. Venice: Gaspare Corradiccio, 1639.

8vo (153 x 104 mm). [8] leaves, the last blank, 144 pp. Half-title. Double column tables throughout, woodcut and typographical ornaments. (Minor wormholes in last leaf.) Contemporary parchment over flexible pasteboards, manuscript title on lower edge (*Tabule fisegnomicae* [sic]). $1,800

Only edition of a series of detailed classification tables for the pernicious pseudoscience of physiognomy.

28 body parts or personal physical manifestations are tabulated. Starting from the top and moving outward, different characteristics of the Hair, Forehead, Eyebrows, Eyelashes, Eyes (the longest section), Nose, Nostrils, Cheeks, Mouth, Lips, Teeth, Tongue, Breath, Voice, Laughter, Chin, Beard, Face, Head, Throat, Neck (front and back, *collum* and *cervix*), Fingers, Nails, Gait, and Stature (height and weight) are listed in the left-hand columns, with the corresponding meaning in the right-hand columns. A man with bushy eyebrows is sad; one whose eyebrows bend toward his nose is harsh or bitter, big-nosers are foul libidinous liars and traitors, those with slanting eyes are envious, irascible and mendacious, tightly curled hair betrays rudeness and pride, etc. You can see where this leads.

The author (not to be confused with the printer of a later generation) dedicated his tables to the Cardinal de Richelieu, who was interested in the occult sciences. This demonstrates, as notes one modern author (G. Tyler, *Physiognomy in the European Novel* [1982], p. 41), the prominent and respectable position held by physiognomy in early modern Europe, not surprisingly, since it was such a useful tool for the justification of racism and the "white man's burden" in this period of expanding colonialism.



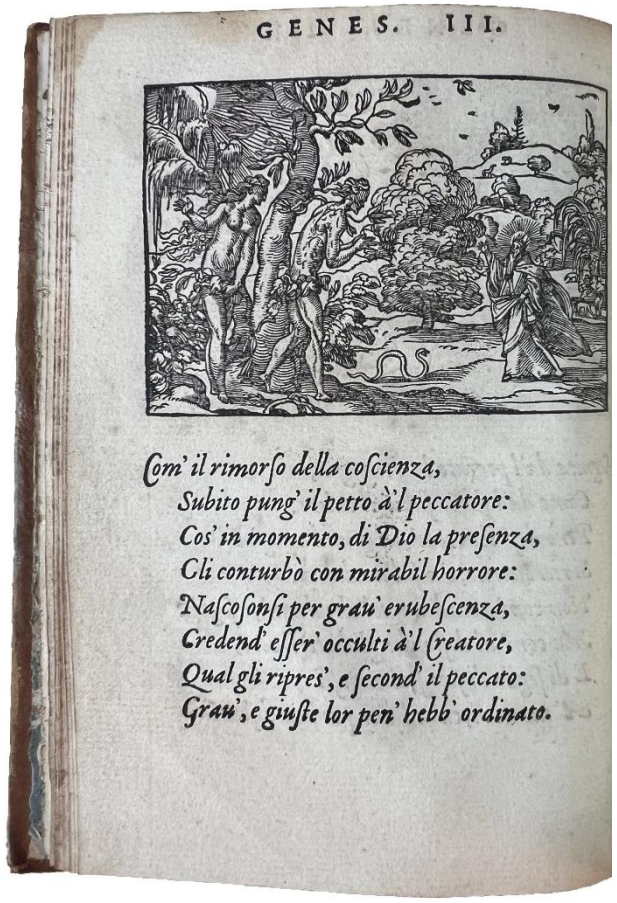
60 TABVLÆ

NASVS	SIGNIFICAT
Acutus in extremo.	Iracundum, furiosum, impatientem, instabilem, loquacem, mendacem, memorem; maximè iniuriarum, luxuriosum, rixosum, superbum, vanum; præcipuè si longus, ac tenuis esset.
Aduncus statim à fronte, vt rostrum corui curuatus in arcum.	Impudentem, multum in loquendo garrulum, fallacem, & ad furtum procliuem.
Aduncus benè articulatus.	Præclara mente, & ingenio præditum.
Ad faciem benè articulatus, vel discretus.	Fortem, iustum, prudentem, probum.
Ad faciem verò malè discretus.	Effœminatum, rudioremque.
Aquilinus { articulatus in fronte, qui intelligitur, quòd habeat eminentiam versus frontem.	Magnanimum, crudelem tamen, audacem, irascentem, impetuosum, impatientem, leuem, superbum, ac vltorem.
Aquilinus { in corpore valdè cholerico, ideſt, citrino, seu liuido adusto.	Deteriores mores.

in cor-

The edition has an unusually early half-title: this bibliographical feature did not become common until the eighteenth century (cf. Gaskell, *New Introduction to Bibliography* [1995], p. 52). That first leaf appears to be omitted from the (incorrect) collation provided by USTC, implying that it is often lacking. OCLC lists 3 US copies (UC San Francisco, Stanford, and Tufts).

USTC 4008959; SBN IT\ICCU\BVEE\042536; cf. Thorndike, *History of Magic and Experimental Science* (1958), VI, 510 & VIII, 457.


GENES. III.
Com' il rimorſo della coſcienza,
Subito pung' il petto à'l peccatore:
Cos' in momento, di Dio la preſenza,
Cli conturbò con mirabil horrore:
Naſcoſonſi per grau' erubeſcenza,
Credend' eſſer' occulti à'l Creatore,
Qual gli ripres', e ſecond' il peccato:
Grau', e giuſte lor pen' hebb' ordinato.

19) SALOMON, Bernard (artist); **MARAFFI, Damiano**. *Figure del Vecchio Testamento, con versi Toscani*. Lyon: Giovanni di [Jean I de] Tournes, 1554.

8vo (151 x 102 mm). Printer's woodcut device on title (Cartier 5), woodcut author portrait on title verso, 228 half-page woodcuts by Bernard Salomon. (Upper margins cut close, touching an occasional headline, title soiled and with repair to lower blank corner, small wormhole through woodcuts of 30 leaves [fols. A1-D6], larger wormhole in 7 leaves [fols. L3-M1], P5 with a small hole in cut, B5 with small burnhole affecting two words.) Late 18th-century marbled sheep, smooth spine gold-tooled in panels, citron morocco gilt lettering-piece, speckled edges, marbled endpapers, ribbon marker (extremities rubbed, head of spine cracked). *Provenance*: 18th-century price note; Dr. Alamartine, surgeon of the Lyon hospitals (20th-century blindstamp on flyleaf). $3,500

First Italian edition of the de Tournes / Salomon picture Bible (Old Testament only). The poet Damiano Maraffi provided the verse paraphrases which accompany each woodcut; he did the same for the New Testament, published by de Tournes in 1554, with fewer woodcuts (95). Maraffi dedicated this edition to Marguerite de France, Duchesse de Berry, youngest daughter of Francis I. The wood engraver Bernard Salomon, nearly all of whose oeuvre was published by de Tournes, was one of the few Renaissance illustrators to achieve fame during his lifetime. His Old Testament woodcuts first appeared in 1553 with Claude Paradin's French verse text (*Quadrins historiques de la Bible* and *Quadrins historiques d'Exode*). De Tournes republished the cuts with texts in Spanish (1553), English (1553), and German (1554) as well as Italian. Successive editions contain varying numbers of cuts. "Considerable work could be done on Salomon's sources for these blocks.... But the cumulative effect of Salomon's carefully detailed scenes is that of an individual contribution to Bible illustration. Particularly interesting from the point of view of technique are the night scenes in Exodus and the storm over Noah's ark" (Harvard/ Mortimer *French* 81).

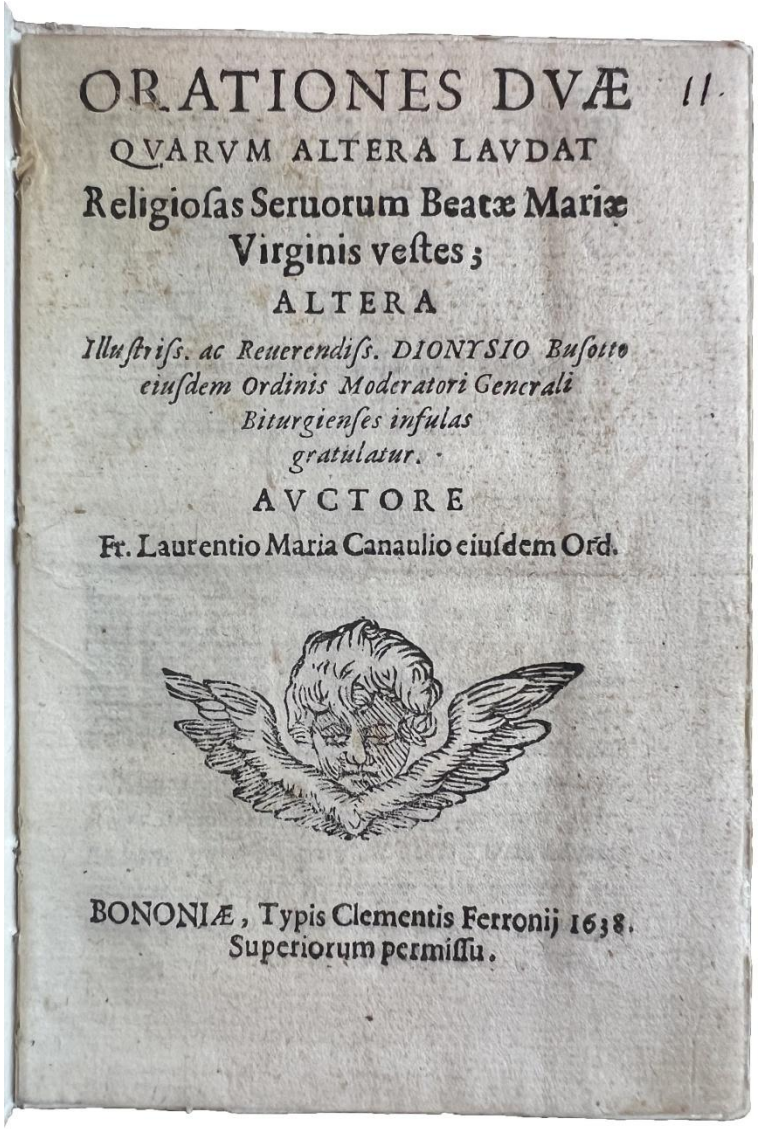
A modest copy, but with fine impressions of the woodcuts, of one of the greatest sixteenth-century French illustrated books. Cartier, *Bibliographie des éditions des de Tournes* 268; Adams M-507; USTC 840556; cf. Brun, *Le livre français illustré de la Renaissance* (1969), pp. 77-70 & 131.

20) SERVITES — CANAULI, Lorenzo Maria. *Orationes duae quarum altera laudat Religiosas Servorum Beatae Mariae Virginis vestes; altera … Dionysio Busotto eiusdem Ordinis Moderatori Generali Biturgienses insulas gratulatur*. Bologna: Clemente Ferroni, 1638.

8vo (152 x 103 mm). 32 pp. Woodcut title vignette (angel's head with wings), woodcut initials. (Some light staining, title with small wormhole affecting a letter, another hole in B3 affecting a few letters.) Stab-stitched, modern marbled wrappers. *Provenance*: removed from a Sammelband, the ms. number *11* on title. $800

ONLY EDITION and possibly the only surviving copy of two occasional pieces by a Tuscan Servite friar. The first is a speech in praise of the religious habits worn by the members of that order. Servite friars wore black tunics, a scapular, a cowl with attached hood, and a leather belt. Discussing these characteristics, especially the belt, and dwelling at length on the significance of the wool used to make the habits, Canauli compares this choice of vestments to the clothing of the Virgin, the object of the order's devotion. The second text celebrates the accession by Dionisio Busotto, a native of Florence, to the office of general superior of Sansepolcro.

No copies located in OCLC or ICCU. D. Moreni, *Bibliografia Bibliografia storico-ragionata della Toscana* (1805) I: 205; Besutti, et al., ed., *Bibliografia dell'Ordine dei Servi* (Bologna, 1971-73), vol. 3, 66.


ORATIONES DVÆ 11.
QVARVM ALTERA LAVDAT
Religioſas Seruorum Beatæ Mariæ
Virginis veſtes;
ALTERA
Illuſtriſs. ac Reuerendiſs. DIONYSIO Buſotto
eiuſdem Ordinis Moderatori Generali
Biturgienſes infulas
gratulatur.
AVCTORE
Fr. Laurentio Maria Canaulio eiuſdem Ord.
BONONIÆ, Typis Clementis Ferronij 1638.
Superiorum permiſſu.

21) SILK PRINTING. [Incipit:] *A la muy Esclarecida Señora, mi Señora la Señora, Doña Isabel Salzedo Azcona, Rio, &c. Condesa de Gomara, &c., dignissima esposa del Señor D. Manuel Villavicencio … Marques de Alcantara, del Cuerbo, &c. Señora, aun no perfectamente deliberado a presidir este primero publico rasgo de mi corto ingenio in este Celeste Theatro de Salamanca …* Salamanca: Eugenio Garcia de Honorato, 1732.

Large folio broadside (817 x 520 mm.), printed on yellow satin silk, the letterpress text in two columns, printed at center within a large double woodcut border, the outer border composed of 14 stamped impressions of a single ornamental woodblock and 4 impressions of a corner block, the inner border composed of five woodcuts printed from four blocks: two different vertical blocks forming lateral bands of scrolling foliage with birds and exotic animals; at top the bicephalous imperial eagle with giant stylized wings and a flower between the two heads, and a small vase block repeated at the lower corners; type ornaments separating the blocks. Upper and lower edges tucked and stitched. Fine condition (a couple of small old wax stains to text, ink stain and one other small trace of staining in lower margin, not affecting printed area). $6,500

A BROADSIDE SUMMARY AND ANNOUNCEMENT OF A THESIS DEFENSE ON A THEOLOGICAL SUBJECT, LUXURIOUSLY PRINTED ON YELLOW SILK.

The lengthy dedication, in Spanish, to a prominent female aristocrat, the Countess of Gomara, wife of Manuel de Villavicencio y Castrillo, fourth Marquis of Alcántara del Cuervo, is signed by D. Antonio di Mora Thenorio, the presiding professor (*praeses*). The student Francisco Lorenzo Serrano's public thesis defense, on the question "An Magnus Bernardus à Christo, Virgine ve Maria melleus dicatur" (Whether Saint Bernard was called sweet [or spoken of sweetly] by Christ, the Virgin or Mary), was to be held in the great hall (the "greatest of the world,") of the University of Salamanca, between 8 and 10 am on 11 May 1732.

This bold and eye-catching silk broadside testifies to a vanished aspect of early modern university life. Not only were theses defended publicly, but these defenses were social occasions, often entailing lavish celebrations, which could extend into the night. Broadside thesis summaries such as this one were posted on the walls and paraded around the town along with the student. The two small wax stains on this example may be evidence of a candlelit procession or party (this was pointed out by Suzanne Karr Schmidt in her discussion of a luxurious Mexican thesis print on silk, which also has some wax stains, held by the Newberry library). These announcements and festivities were paid for by the students' families. The former took their most prestigious form in copies printed on silk, a tradition dating back, in France and perhaps also in Spain, to the seventeenth century (see Delmas).

"In early modern institutions of higher education, academic dissertations to be defended in public were published in the form of decorated broadsheets summarising the student's conclusions. The first aim of these engraved posters was to advertise the disputation and to provide an overview of the themes [called theses or conclusions] to be discussed. They also presented a visual programme of its unfolding, and could be kept as a souvenir after the ceremony. [Having originated in Jesuit colleges,] this practice was common mostly in the Catholic countries: Italy, France, Southern Netherlands, Germanic countries and Austria…. Thesis defences, or disputations, were used as exams to conclude academic studies of master or doctorate, and to demonstrate the student's graduation. Pro gradu disputations were of great significance within the academic system. They were subject to rigorous etiquette and important pageantry dictated by the educational establishments.

Illustrious guests, chamber orchestras, processions through the town and banquets turned them into social events. The institutions organised the festivities … Such ceremonies were very expensive, because they included the printing of the thesis posters, the decoration of the college hall and the organisation of a dinner for the audience. Therefore, only wealthy men could afford this, while the others just took the regular exams…" (de Mûelenaere, pp. 49-50).

The unusual dedication in this broadside from the praeses to an aristocratic patroness may indicate that she played a role in supporting the institution. The University of Salamanca, the oldest and most respected university in Spain, would have attracted aristocratic patrons from all over the realm. The Counts of Gómara, the family of Isabel de Salcedo y Rio, were from Soria, about 300 km east of Salamanca.

While the French produced elaborately engraved figurative thesis prints (which they called simply *theses*, a

A LA MUY ESCLARECIDA SEÑORA,
MI SEÑORA LA SEÑORA,
DOÑA ISABEL SALZEDO
AZCONA, RIO, &c.
CONDESA DE GOMARA, &c.
DIGNISSIMA ESPOSA DEL SEÑOR
D. MANUEL VILLAVICENCIO
CAÑAS CASTRILLO, Y MOSCOSO,
MARQUES DE ALCANTARA, DEL GUERRO, &c.

word applied also to the public defenses), the traditional Spanish presentation of these broadsides (also found in Mexican examples*) was to enclose the text in woodcut ornamental borders. IT WAS APPARENTLY COMMON TO STAMP SINGLE REPEATED WOODBLOCKS TO CREATE THE BORDERS, rather than printing them from multiple blocks locked into the forme with the type. In the present example the outer border is built up from a repeated ornamental block showing a crown and fleur-de-lis set between flowers; the four corner blocks are cut-down versions of the same ornament. It is possible that the printer reserved such large decorative woodblocks specifically for the production of thesis prints, which may have constituted a not inconsiderable segment of his output: the Salamanca family of printers García de Honorato, active from

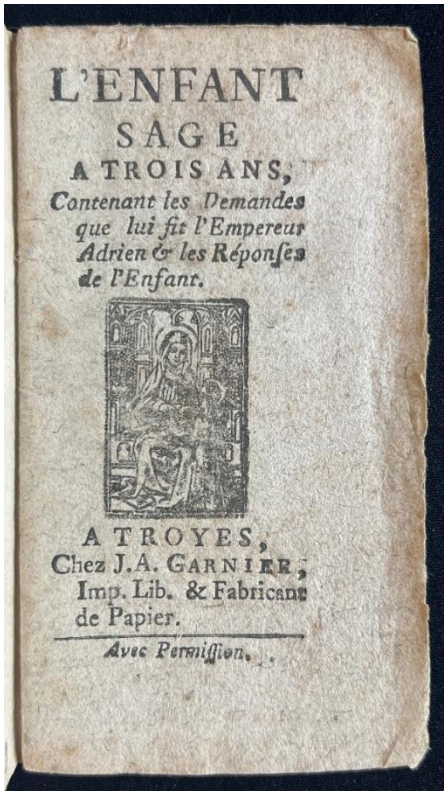
1680 to 1770, were royal printers who often published tracts for the University.

The print-runs of broadsides such as this, and the relation between paper copies, if there were any, to copies on silk, are difficult to ascertain. The stamping of the woodblocks would seem to indicate production of only a limited number of copies. Perhaps this practice was related to the challenges of printing on textiles, which would imply that these broadsides were only produced on silk. I locate no record of this thesis print, although such ephemeral broadsides have often slipped through the cracks of library cataloguing.

Not in OCLC, REBIUN, the CCPB, or KVK. Cf. G. de Mûelenaere, *Early modern thesis prints in the Southern Netherlands* (Leiden: Brill, 2022); de Mûelenaere, "Images of the Courtier in Flemish Thesis Prints (17th-18th centuries)" Paper presented at the Renaissance Society of America Conference in Berlin, 26-28 March 2015, *Ghent University Academic Bibliography (GEMCA): Papers in Progress* 2017 vol. 4, no.1 (online), pp. 49-62; J-F. Delmas, "Estampes et textes imprimés sur tissus de soie. Catalogue raisonné de thèses et d'exercices publics XVIIe-XIXe siècles," *Bulletin du bibliophile*, 2005, no. 1, pp. 85-142. See S. Karr-Schmidt's presentation of a 1746 Mexican thesis print at the symposium "Global Impressions: Printing on Fabric in the Early Modern World," Oct. 22 2024, Newberry Center for Renaissance Studies (You Tube). For information on the earlier history of thesis broadsides, see Saskia Limbach, "Advertising Medical Studies in Sixteenth-Century Basel: Function and Use of Academic Disputations," in Pettegree, ed., *Broadsheets: Single-Sheet Publications in the First Age of Print* (Leiden: Brill, 2017), pp. 376-398.

* See, for example, a Mexican thesis print in the collections of the Metropolitan Museum of Art, and the aforementioned Newberry example.

22) WISE CHILD — *L'Enfant sage a trois ans, Contenant les Demandes que lui fit l'Empereur Adrien & les Réponses de l'Enfant*. Troyes: Jean-Antoine Garnier, [ca. 1765-1770].


L'ENFANT
SAGE
A TROIS ANS,
Contenant les Demandes
que lui fit l'Empereur
Adrien & les Réponses
de l'Enfant.
A TROYES,
Chez J.A. GARNIER,
Imp. Lib. & Fabricant
de Papier.
Avec Permission.

24mo (118 x 67 mm). 24 pp. Title woodcut of the Virgin and St. Anne. Untrimmed, in contemporary French block-printed wrappers of floral *papier dominoté* with pansies, 5-petaled flowers, and closed buds on a dotted ground, printed in black and brown; title and date (1766) written in a 19th-century hand on front cover, back cover with erased Flemish library stamp (last line *Flandre-Orientale*); tears to backstrip. $850

Only Garnier edition of a centuries-old staple of juvenile religious instruction. This pocket chapbook contains the catechism-like dialogue of the Emperor Hadrian and the legendary wise child (Epitus), who answers questions from his pagan elder about religion, Christ, the creation of the world, Biblical figures, death, and redemption. It is a distant descendant of the Sanskrit and Persian Seven Wise Masters story cycles, via the second-century Roman dialogue between Hadrian and the philosopher Epictetus. Its textual history is complex. Suchier traced eleven different versions (excluding a differently titled Catalan and Hispanic filiation) of a text that had its earliest known incarnation in a late 13th-century Provençal manuscript, and its first surviving printing in Lyon in the 1470s. The 16th-century editions, also "popular" editions, diverge in various ways from the text used in the incunable edition: dubbed by Suchier "ES3,"it is that version which appears here. It does NOT represent, as implied by Mandrou, Marais, and others, a reworking of the popular text by a tendentious chapbook editor.

Textual scholars have traced corruptions and telephone-tag-like mutations of the text through manuscripts and print. Some of those corruptions account for the boy's more enigmatic responses. While most of his preternaturally enlightened answers embrace standard Christian orthodoxy, others are outright bizarre; e.g., "What is woman? —The image of death." This violently misogynistic image, as well as a notoriously anti-Semitic remark, somberly highlighted by Mandrou and other social historians, both turn out to be the result of textual corruptions: The image of death was originally an answer to the question "What is sleep"; the question was missed by a scribe or a compositor and the mistake was perpetuated. Similarly, a remark on Jesus dying for the Jews, who were among the "bad" people, can be traced to a corruption of the word *esleuz* (*élus*), or the chosen, to *ébreus*, Hebrews or Jews (cf. Kleinhans, p. 300).

This was the text's third appearance in the so-called Bibliothèque bleue (preceded by a 17th-century Troyes edition by the Oudot press, and a Caen edition), the cheap chapbook editions published in the 17th and 18th centuries in Troyes and other French provincial cities and distributed by *colporteurs* or peddlers.

The paper wrappers of this copy are in the style of several examples from Paris and Orléans reproduced by Kopylov and Jammes in their respective volumes on French *papier dominoté*, but I have not found an exact match.

OCLC locates four copies in American libraries. Morin, *Catalogue descriptif de la Bibliothèque Bleue de Troyes* 238; Suchier, *L'Enfant Sage … die erhaltenen Versionen* (Dresden 1910), pp. 227-228, no. C11; Gumuchian 2410 (misdated ca. 1800). Cf. M. Kleinhans, "`L'Enfant sage à trois ans' — Vom mittelalterlichen Dialog zum Volksbuch," *Zeitschrift für romanische Philologie* 106, Heft 3/4 (1990): 289-313; Nisard, *Histoire des livres populaires* II: pp. 15-17; Mandrou, *De la culture populaire aux XVIIe et XVIIIe siècles, La Bibliotheque Bleue de Troyes* (Paris 1964), pp. 85-87; J.-L. Marais, "Literature et culture 'populaire' au 17e et 18e siècles," *Annales de Bretagne et des Pays de l'ouest* (1980), 87-1, p. 88.

END